

# Sudden Death

## Intro

E5

Bb5/F

\*Gtr. 2 (dist.)

*mf*  
Harm.

*steady gliss.*

T  
A  
B

\*Dave Mustaine

Rhy. Fig. 1

Gtr. 1 (dist.)

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1 (2 1/2 times)

E5

Gtr. 2

Bb5/F

10

**Q**

E5

8va

1

Bb5/F

8va

7 9 8 8 8

12 11

Gtr. 2

E5

\*Gtr. 3 (dist.)

*mp*

\*Dave Mustaine

Bb5/F

F#5

G5

Bb5

Gtr. 2

8va

Gtr. 3

8va

*mf*

Gtr. 1

P.M.





E5

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written on a single staff, with a 10-measure phrase followed by a 3-measure phrase, and then a 3-measure phrase followed by a 3-measure phrase. The second system shows the continuation of the melody, with a 12-measure phrase followed by a 12-measure phrase, and then a 12-measure phrase followed by a 12-measure phrase. The score is marked with 'P.S.' at the end of the second system.

The second system of the musical score for 'The Little Boat' consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains four measures of music, each with a slur over a pair of eighth notes and a '10' below the staff. The lower staff is a bass clef and contains two measures of music, each with a slur over a pair of eighth notes and a '17 15' above the staff. The music is written in a simple, melodic style suitable for a children's song.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style with eighth and quarter notes, often beamed together. There are four measures in this system, each containing a '9' below the staff, likely indicating a measure rest or a specific rhythmic value. The second system consists of two staves. The top staff continues the melody from the first system, with four measures. The bottom staff contains a series of numbers: 17 15 12, 17 15 12, 17 15 13, 18 16 13, 18 16 13, 19 17 14, 19 17 14, 19 17 14, 20 18 15, 20 18 15, and 20 18 15. These numbers are likely fingerings or scale degrees for a second voice or instrument.

Bb5/E F#5 G5 Bb5

8va

Gtr. 4

9 9 9 9

21 19 16 21 19 16 22 20 17 22 20 17 23 21 18 23 21 18 23 21 19 24 22 20 24 22 20

Gtr. 1

P.M. -----| P.M. -----|

1 0 0 0 0 3 0 0 0 0 4 4 4 4 5 5 3 3 3 3

Faster ♩ = 160

Gtrs. 1 & 4 tacet

E5

8va

Gtr. 4

w/ slapback delay

24 (24)

Gtr. 5 (dist.)

Riff B

f

w/ phaser

P.M. -----|

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtr. 1

0

Gtr. 5

End Riff B

Music notation for Gtr. 5, featuring a treble clef, key signature of one sharp (F#), and a series of eighth-note chords. The notation includes a dashed line labeled "P.M." and a series of fret numbers (0 0 0 0) below the staff.

Gtr. 5: w/ Riff B

Music notation for Gtr. 5: w/ Riff B, featuring a treble clef, key signature of one sharp (F#), and a series of eighth-note chords. The notation includes a dashed line labeled "P.M." and a series of fret numbers (0 0 0 0) below the staff.

1. His

Verse

E5

Music notation for the Verse, featuring a treble clef, key signature of one sharp (F#), and a series of eighth-note chords. The lyrics "wick - ed high - ness, born \_\_\_\_\_ from dis - as - ter" are written below the staff.

Riff C

Gtrs. 1 & 5

Music notation for Riff C, featuring a treble clef, key signature of one sharp (F#), and a series of eighth-note chords. The notation includes a dashed line labeled "P.M." and a series of fret numbers (0 0 0 0) below the staff.

*f*  
phaser off  
P.M. -----

Music notation for the Verse, featuring a treble clef, key signature of one sharp (F#), and a series of eighth-note chords. The lyrics "to dom - i - nate \_\_\_\_\_ and kill. \_\_\_\_\_" are written below the staff.

Music notation for the Verse, featuring a treble clef, key signature of one sharp (F#), and a series of eighth-note chords. The notation includes a dashed line labeled "P.M." and a series of fret numbers (0 0 0 0) below the staff.

Gtrs. 1 & 5 End Riff C

Gtrs. 1 & 5: w/ Riff C  
 glis - ten - ing — mur - der ma - chine, — false maj - es - ty — stand - ing



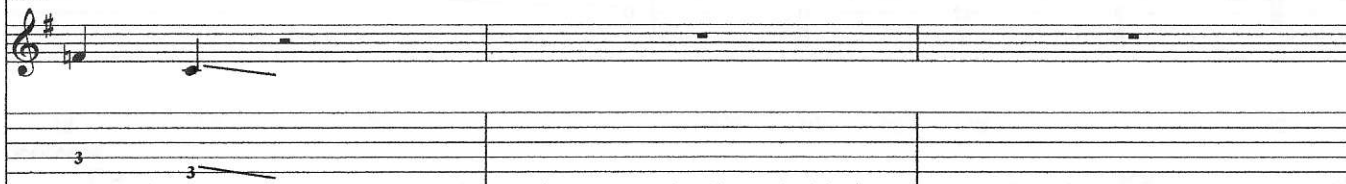
Gtr. 4 tacet

F5

E5

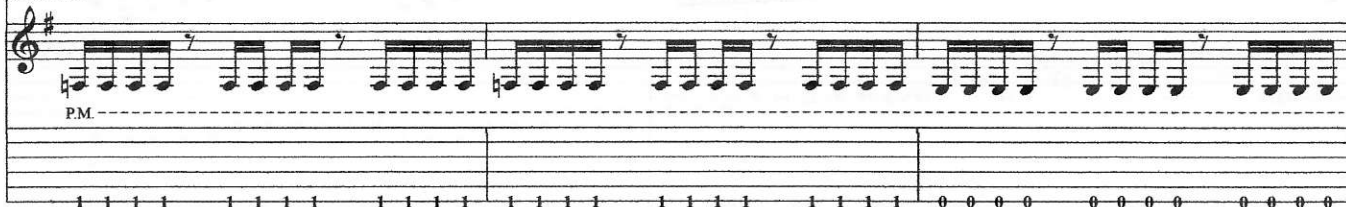


Gtr. 4

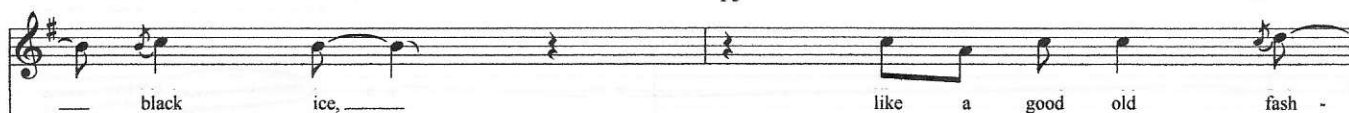


Riff D

Gtrs. 1 & 5



F5



Gtrs. 1 & 5



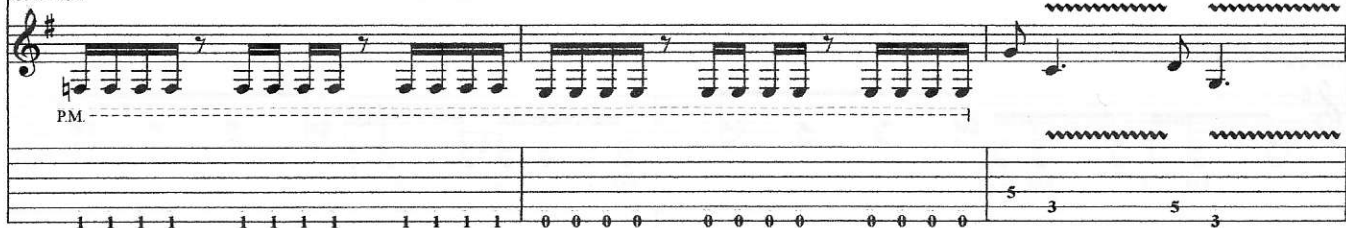
E5

C5

G5



Gtrs. 1 & 5



End Riff D

Chorus  
Half-time feel  
E5

and left a - ban - doned with the sen - tence you've been hand - ed, all your an -

Gtr. 6  
(dist.)

Riff E

*mf*  
P.M. -----

Gtr. 7  
(dist.)

Riff E1

*mf*  
P.M. -----

Rhy. Fig. 2

Gtrs. 1 & 5

P.M. -----

End half-time feel

C#°

D

D#°

- gels will ig - nore you as your life flash - es be - fore you. E - ven still -

P.M. -----

P.M. -----

P.M. -----

Am Am/G#

— you keep on fight - ing through the thun - der and the light - ning, and now

P.M. -----

14 14 13 14 14 14 14 14 13 14 14 14 14 14 13 14 14 14

P.M. -----

2 2 2 1 2 2 2 2 2 2 1 2 2 2 2 2 1 2 2 2

P.M. -----

0 0 0 0 1 2 2 4 4 4 4

Am/G B5 A5 G5 F#5

heav-en sends its love...

P.M. -----

14 14 13 14 14 14 14 14 13 14 14 14 11 11 12 11 11 12 12 11 11 12 12

P.M. -----

2 2 2 1 2 2 2 2 2 2 1 2 2 2 4 4 5 4 4 4 5 4 4 4 5 4

P.M. -----

3 3 3 3 1 2 2 2 2 2 0 0 0 0 3 3 3 3 2 2 2 2

D#5 C5 B5 A6(no3rd)

your sud - den death from a - bove.

\*Gtr. 8 (dist.)

*f*

16 13 15 16 13 16 15 13 10 7 8 10 7 10 8 7 4 1 3 1 7 4 6 5 6 9 8 10 9 10 8

\*Chris Broderick

Gtr. 6

End Riff E

P.M. -----

11 11 12 12 11 11 12 12 11 11 12 12 11 11 12 12

Gtr. 7

End Riff E1

P.M. -----

4 4 5 4 4 4 5 4 4 4 5 4 4 4 5 4

Gtrs. 1 & 5

End Rhy. Fig. 2

8 8 8 8 5 5 5 5 4 4 4 4 4 4 4 4  
6 6 6 6 3 3 3 3 2 2 2 2 0 0 0 0

# Interlude

Gtrs. 6 & 7 tacet

Gtr. 8 tacet

E5

F5 F#5 G5 G#5 A5

2. Once

Gtr. 8

Gtr. 2

Harm.

Gtr. 5

w/ phaser

P.M. -----

Gtr. 1

P.M. -----

## Verse

Gtrs. 1 & 5: w/ Riff C (2 times)

Gtr. 2 tacet

E5

fro - zen like a pris - 'ner de - praved, perched high a - top the lith - o - spheres.

Set free from be - neath the

Gtr. 4

loco



depths of hell. — Be - queath - ing man, — noth - ing but de - spair. —

Gtrs. 1 & 5: w/ Riff D  
F5

The beast is ge - net -

Gtr. 4

let ring

12 15 12 12 12 15 12 12 12 12 15 17 15 12 17 15 12 15 14 12 14 (14) 13 12 14 13 12 13 (13)

Gtr. 4 tacet

E5

- ic - 'ly pro - grammed. Time to de - stroy, — time to go ber - serk. — To

F5

E5

C5

G5

see the end — of all — war, see the end — of the earth. —

# Guitar Solo

E5 F5 E5 D5 D#5 E5 F5 E5 D5 D#5

8va

Gtr. 4

19 0 19 (19) 0 19 19 0 19 19 0 19 0 19 0 17 0 0 17 17 0 17 0 0 17 17 0 17 0 17 0

## Rhy. Fig. 3

Gtrs. 1 & 5

P.M. P.M. P.M. --- P.M. P.M. P.M. ---

9 10 9 7 8 9 10 9 7 8

7 8 7 5 6 7 8 7 5 6

0 0 0 0 0 0 0 0 0 0

G5 D5 D#5 E5 F5 E5 D5 D#5

8va

15 0 0 17 17 0 15 0 14 14 0 15 15 0 14 0 | 12 12 0 12 12 0 12 0 12 12 0 8 12 15 17 0

End Rhy. Fig. 3

PM. PM. PM. PM. PM. PM. PM. ---]

12 10 0 12 10 0 12 10 0 7 5 0 7 5 8 2 7 0 10 8 2 0 7 0 0 5 8

Gtrs. 1 & 5: w/ Rhy. Fig. 3

E5 F5 E5 D5 D#5 E5 F5 E5 D5 D#5

8va

Gtr. 4

19 0 19 (19) 0 19 19 0 19 19 0 19 0 19 0 | 17 17 0 17 17 0 17 17 0 17 17 0 17 0 17 0

G5 D5 D#5 E5 F5 E5 D5 D#5

8va

15 15 0 17 17 0 15 0 14 14 0 15 15 0 14 0 | 12 12 0 12 12 0 12 12 0 12 12 0 12 12 0 12 0 12 0

E5 N.C.

8va

Gtr. 4

12 12 0 14 14 0 15 0 17 17 0 19 19 0 22 0 | 24 24 0 24 24 0 24 0 14

w/ echo repeats

Gtrs. 1 & 5

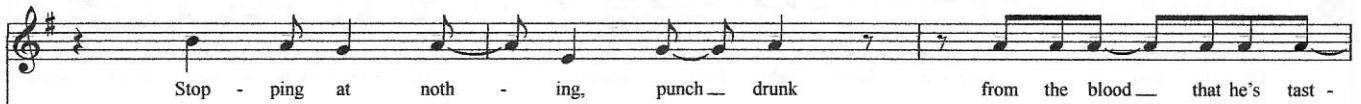
9 7 0

# Bridge

Gtr. 4 tacet

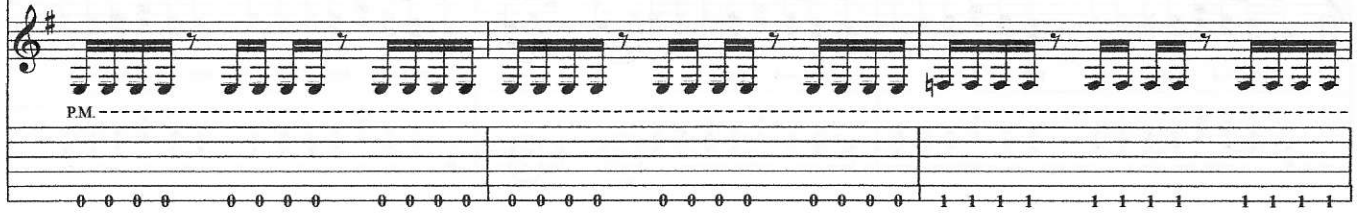
E5

F5

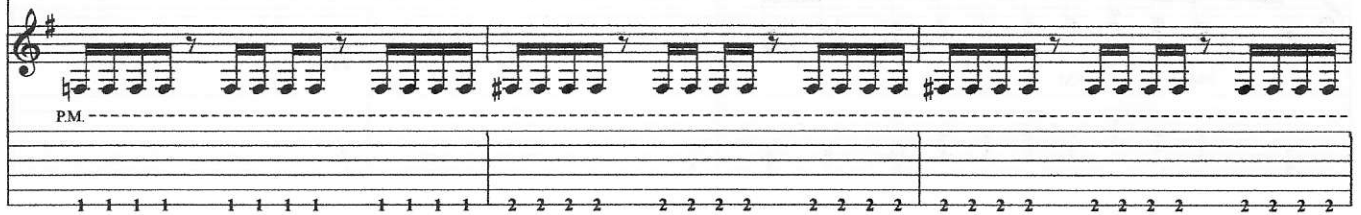


## Riff F

Gtrs. 1 & 5

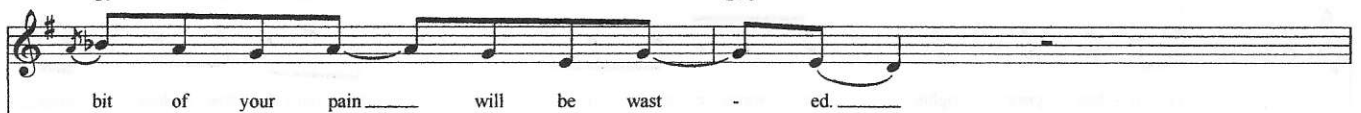


F#5



G5

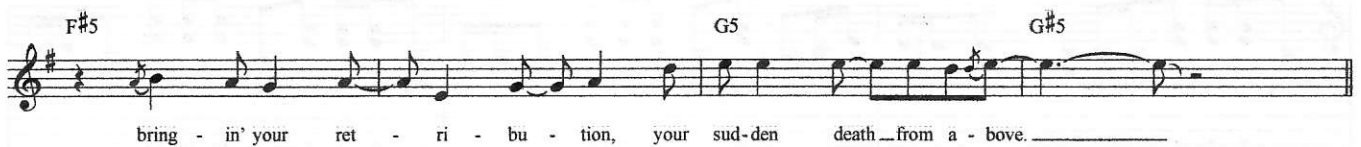
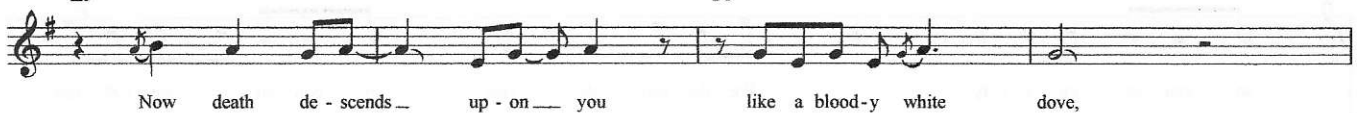
G#5



Gtrs. 1 & 5: w/ Riff F

E5

F5



# Guitar Solo

Gtrs. 1 & 5: w/ Riff F (4 times)

E5

Gtr. 8

F5

F#5

8va

loco

G5

G#5

E5

8va

T

F5

F#5  
8va

24 19 20 21 19 15 17 16 15 17 12 12 17 12 12 14 14 15 14 16 17 14 16 17 15 17 19 20 17 19 22 19 19

F#5

8va.

G5

8va

G#5

*loco*

Gtr. 8 tacet

E5

Gtr. 4

F5

P.S.

F#5



G5

8va

G#5 E5

\*grad. bend

loco

1/2 1

\*Pick sixteenth-notes while gradually bending string.

F5

F#5

G5 G#5

Gtr. 4 tacet

E5

Gtr. 4

(12)

(12)

Gtr. 8

7 8 7 8 7 7 7 7 7 9

9 10 7 9 9 9 10 8 9 10 8 10 7 8

Rhy. Fig. 4

Gtrs. 1 & 5

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

F5

Gtr. 8

10 10 9 10 7 8 7

10 9 10 10 13 12 13 12 10 12 13 12

Gtrs. 1 & 5

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

**F#<sup>0</sup>**

End Rhy. Fig. 4

**G5** **G#<sup>0</sup>**


P.M. -----|

Gtrs. 1 & 5: w/ Rhy. Fig. 4  
**E5**  
Gtr. 4

**F5**

Musical score for "The Rose Tree" in F# major, 2/4 time. The score is written on a grand staff (treble and bass clefs). The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two sharps (F# and C#). The time signature is 2/4. The score includes a repeat sign with first and second endings. The first ending leads back to the beginning, and the second ending leads to the final cadence. The melody is a simple, folk-like tune. The bass line provides a steady accompaniment. The score is marked with a tempo of "Moderato".

G5 E5 F5 F#5 G5 G#5 A5 E5



While a - lone \_

Gtr. 4

The musical score for guitar 4 is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. A key signature change to one sharp (F#) occurs in the middle of the piece. The piece ends with a double bar line and a repeat sign. Below the staff, there is a fretboard diagram with numbers indicating fingerings for each note. The diagram is divided into two systems, each with a vertical line. The first system covers frets 10 to 15, and the second system covers frets 12 to 24. The numbers are placed directly below the corresponding notes on the staff.

δva

V----- V----- □----- □----- V-□ □----- V-□ □---

15 11 13 12 13-10 10 10-13 12 13 16 13 15 16 13 16 13 15 12 12 15 13 16 19 24

Gtr. 2

10 11 12

Harm.

12 12 12

Gtrs. 1 & 5

The musical notation for Guitars 1 and 5 consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains several measures of music, including eighth-note chords, quarter notes, and triplet markings over eighth notes. The bottom staff is a tablature line with fret numbers (12, 10) and a final measure with a double bar line.

**Chorus**  
**Half-time feel**

Gtrs. 1 & 5: w/ Rhy. Fig. 2  
Gtrs. 6 & 7: w/ Riffs E & E1  
Gtr. 2 tacet

Gtr. 4 tacet

— and left a - ban - doned with the sen - tence you've been hand - ed, all your an -

End half-time feel

C#<sup>o</sup> D D#<sup>o</sup> Am

- gels will ig - nore you as your life flash - es be - fore you. E - ven still you keep on fight-

Am/G# Am/G

- ing through the thund - er and the light - ning, and now heav-en sends its love...

B5 A5 G5 F#5

Gtr. 4

8va

1 19 19 22 22 19 1/2 19 0 19 0 (19)

D#5 C5 B5 A6(no3rd)

your sud - den death from a - bove.

8va

24 22 19 19 22 19 22 19 19 22 19 22 22 19 22 21 19 22 21 19 22 21 19 21 19 21 19 21 19

Free time

E5 N.C.

Gtr. 4

loco

21 (21)

Gtr. 2

Harm.

12 12 12

Gtrs. 1 & 5

2 0



from Megadeth - *Th1rt3en*

# Public Enemy No. 1

Words and Music by Dave Mustaine and John Karkazis

## Intro

Moderately ♩ = 130

\*F5  
\*Gtr. 1 (dist.)

F5/E

D5

F5

F5/E

D5

\*Doubled throughout

\*\*Chord symbols reflect implied harmony.

F5

F5/E

D5

F5

F5/E

D5

Faster ♩ = 158

D5 C5 D5 C5 D5 A5

Rhy. Fig. 1

A(b6)

A6

A7

A5

A(b6)

A6

\*Gtr. 2 (dist.)

A7

D5

C5

D5

C5

D5

A5

*f*  
P.S.

\*Dave Mustaine

Gtr. 1

End Rhy. Fig. 1

P.M. ---|

P.M. ---|

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 2

A(b6)

A6

A7

A5

A(b6)

A6

A7

D5

C5

D5

C5

D5

A5

1. Pub - lic en - e - my num -

# Verse

2nd time, Gtr. 3: w/ Fill 1

A(b6)

A6

- ber one. \_\_\_\_\_  
- ber one. \_\_\_\_\_

Watch jail the - break and a smok -  
the au - thor - i - ties come \_\_\_\_\_

Gtr. 2

(17)

Gtr. 1

P.M. -----| P.M. -----|

(2) 0 0 0 0 0 0 0 0 0 0 3 0 0 0 0 0 0 0 0 0 4 0

Gtr. 2 tacet

A7

A5

A(b6)

- ing gun. \_\_\_\_\_  
un - done \_\_\_\_\_

You won't be - lieve the things I've done, \_\_\_\_\_  
with ev - 'ry stand-off that I've won. \_\_\_\_\_

Gtr. 1

P.M. -----| P.M. -----| P.M. -----|

(4) 0 0 0 0 0 0 0 0 0 0 5 0 0 0 0 0 0 0 0 0 2 0 3 0

Fill 1  
Gtr. 3

*diva* -----|

(17) (17)

and the kill - ing is just \_\_\_\_\_ for \_\_\_\_\_ fun. \_\_\_\_\_ Pub - lic en - e - my num -  
Flirt - ing death just \_\_\_\_\_ for \_\_\_\_\_ fun. \_\_\_\_\_ Pub - lic en - e - my num -

P.M. -----| P.M. -----| P.M. -----|

(3/8) 0 0 0 0 0 0 0 0 0 0 4 0 0 0 0 0 0 0 0 0 5 0 0 0 7 7 5 5 7 5 7 2 0

\*A(b6)/F                      \*\*A6/F#                      \*\*\*A7/G

- ber one. \_\_\_\_\_ A stol - en car and I'm on \_\_\_\_\_ the run \_\_\_\_\_  
- ber one, \_\_\_\_\_ born a fu - gi - tive fath - er's son. \_\_\_\_\_

P.M. -----]                      P.M. -----]                      P.M. -----]

(2)  
(6) 0 0 0 0 0 0 2 0 2 3 0 0 0 0 0 0 0 3 3 4 0 0 0 0 0 0 0 4 4 5 0

\*Bass plays F.                      \*\*Bass plays F#.                      \*\*\*Bass plays G.

D5 C5 D5 C5 D5 A5 A(b6)/F  
 An - through the night till of the ris - ing sun. \_\_\_\_\_  
 oth - er heist of a bank \_\_\_\_\_ is done \_\_\_\_\_  
 P.M. ---| P.M. ---|  
 (5) 7 5 7 5 7 2 0 0 0 0 0 0 2 2 3  
 (6) 7 5 7 5 7 0 0 0 0 0 0 0 0 0 0

And the trou - ble has just \_\_\_\_\_ be - gun. \_\_\_\_\_ } Ros -  
and the trou - ble has just \_\_\_\_\_ be - gun. \_\_\_\_\_ }

PM. -----| PM. -----| PM. --|

(3)  
(6) 0 0 0 0 0 0 0 3 3 4 0 0 0 0 0 0 4 4 5 0 0 0 7 5 7 5 7

Pre-Chorus

F5 F5/E D5 C5 F5 F5/E D5

- es on your grave. I'll be on my way.

let ring

(4) 3 3 0 3 3 7 5 5 3 1 3 3 0 3 3 7 5

C5 F5 F5/E D5 C5 F5

There's no time to stay with the en -

let ring

(7) 5 3 1 3 3 0 3 3 7 5 5 3 1

F5/E D5 C5 D5 C5 D5 A5

e - mies I've made. I'm

let ring

(4) 3 3 0 3 3 7 5 7 7 5 7 5 7 2 0

Chorus

1st & 2nd times, half-time feel

A5 A(b6)/F A6/F# A7/G A5 A(b6)/F A6/F# A7/G D5 C5 A5

in - vin - ci - ble, you might say des - pi - ca - ble.

P.M. 1/4 P.M.

(2) 2 2 2 2 3 3 3 3 4 4 4 4 5 7 0 0 2 3 3 3 3 4 4 4 4 5 7 5 7 0



A(b6)/F A6/F# A7/G A5 A(b6)/F A6/F# D5 C5 D5 C5 D5 A5

Pun-ish - ment's re - cip - ro - cal. Pub - lic en - e - my num - ber one.

P.M. P.M.

1/4

(7) 2 2 2 3 3 3 3 0 4 4 4 4 5 7 2 2 2 3 3 3 3 0 4 7 5 7 5 7 7 0

A(b6)/F A6/F# A7/G A5 A(b6)/F A6/F# A7/G D5 C5 A5

I'm un - beat - a - ble, my mind is un - treat - a - ble.

P.M. P.M.

1/4

(7) 2 2 2 3 3 3 3 0 4 4 4 4 5 7 2 2 2 3 3 3 3 0 4 4 4 4 5 7 5 7 0

To Coda 1

To Coda 2

A(b6)/F A6/F# A7/G A5 A(b6)/F A6/F# D5 C5 D5 C5 D5 A5

Crimes un - re - peat - a - ble. Pub - lic en - e - my num - ber one.

\*Gtr. 3 (dist.)

8va

f

13 15 12 17 17 (17) 15 17

\*Chris Broderick

Gtr. 1

P.M. P.M.

1/4

(7) 2 2 2 3 3 3 3 0 4 4 4 4 5 7 2 2 2 3 3 3 3 0 4 7 5 7 5 7 7 0

# Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1

A5

A(b6)

A6

Gtr. 3

*8va*

*loco*

(17)

17 15 17 13 14 13 17 18 17 18 15 18 14 15 16

A7

*8va*

*loco*

V---1 1---1 V---1 1---1

(16)

14 10 12 12 10 12/14 15 15 14 15 17 15 14 15 17 19 17 15 17 15 16 16 14 14 15

A(b6)

A6

12 17 12 13 17 13

14 14 17 14 17 17 14 17 14 14 17 14 15 14 17 14 17 14 15 14 17 14

A7

D5 C5 D5 C5 D5 A5

2. Pub - lic en - e - my num -

*8va*

6

V---1 1---1

16 14 17 14 17 19 17 14 17 14 16 14 17 14 17 16 17 17 15 19 15 19 15 19 15 17 15 17 17 17

D.S. al Coda 1

**⊕ Coda 1**

### Guitar Solo

### End half-time feel

A(b6)/F      A6/F#      D5 C5   D5 C5 D5 A5      F5      G5      E5 A5 Bb5 A5

Pub-lic en - e - my      num-ber      one. \_\_\_\_\_

Gtr. 2

8va

20      20      (20) - 20

Gtr. 1

P.M. -----|      P.M. -----|      P.M. -----|      P.M. -----|

(7) 2 2 2 3 3 3 3 4 7 5 7 5 7 2 2 2 2 3 3 3 3 5 5 5 5 0 7 8 7

0 0

The musical score is divided into two systems. The first system includes a treble clef staff with a melody line and a bass staff with a bass line. The second system includes a treble clef staff with a melody line and a bass staff with a bass line. The score is written in standard musical notation with various chords and fingerings indicated.

**System 1:**

- Chords:** F5, G5, E5 A5 Bb5 A5, F5, G5, E5 A5 Bb5 A5.
- Fingerings:** 19 17, 20 19 17, 19 17, 20 19 17, 19 17 19, (19), 17 20 17, 20 17, 20 17, 20 17, 21 20, 17 20 17, 17 22 17.

**System 2:**

- Chords:** P.M. (Palm Mute).
- Fingerings:** (7) 5 7 7 7 3 3 3 3, 5 5 5 5 0 7 8 7, 7 7 7 3 3 3 3, 5 5 5 5 0 7 8 7.

32

Gtr. 2 tacet

C5

D5

B5

E5/B

F5/C

E5/B

Gtr. 3

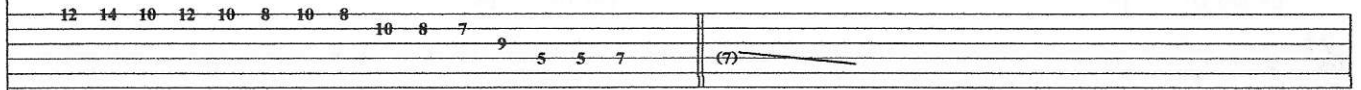
8va



# Bridge

A5

A(b6)

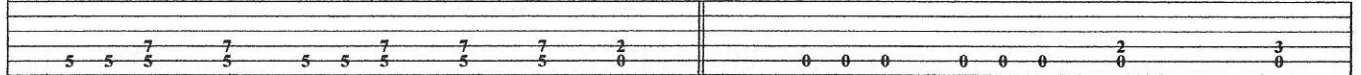


P.M. ---|

P.M. ---|

w/ flanger

P.M. -----|



Gtr. 3 tacet

A6

A7

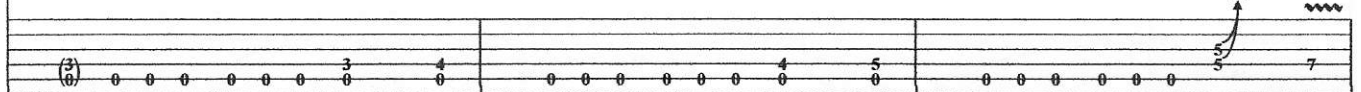
A5



P.M. -----|

P.M. -----|

P.M. -----|



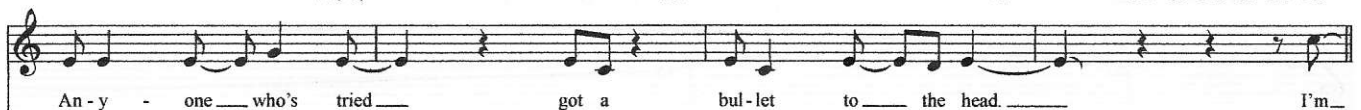
1/4

A(b6)

A6

A7

D.S.S. al Coda 2  
D5 C5 D5 C5 D5 A5



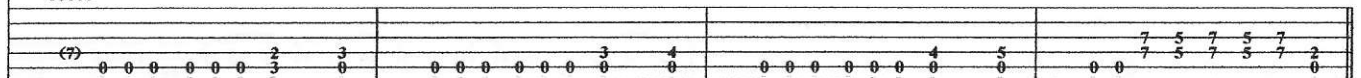
P.M. -----|

P.M. -----|

P.M. -----|

P.M. ---|

flanger off



⊕ Coda 2

A(b6)/F                      \*A6/D                      D5   C5   D5   C5   D5   A5

Pub - lic   en - e - my   num - ber   one. \_\_\_\_\_

Gtr. 1

P.M. -----|

(7) 2 2 2 3 3 3 3 4 7 5 7 5 7 2

0 0 0 0 0 0 0 0 7 5 7 5 7 0

\*Bass plays D.

Outro

A(b6)                      A6                      D5   C5   D5   C5   D5   A5                      A(b6)                      A6                      D5   C6   D5   C5   D5   A5

(Ah. \_\_\_\_\_)                      Pub - lic   en - e - my.                      Ah. \_\_\_\_\_                      Pub - lic   en - e - my.

P.M. -----|                      P.M. -----|

(2) 2 2 2 3 3 3 3 4 7 5 7 5 7 2                      2 2 2 3 3 3 3 4 7 5 7 5 7 2

0 0 0 0 0 0 0 0 7 5 7 5 7 0                      0 0 7 5 7 5 7 0

A(b6)                      A6                      D5   C5   D5   C5   D5   A5                      A(b6)                      A5                      D5   C5   D5   C5   D5

Ah. \_\_\_\_\_                      Pub - lic   en - e - my.                      Ah.) \_\_\_\_\_                      Pub - lic   en - e - my.

P.M. -----|                      P.M. -----|

(2) 2 2 2 3 3 3 3 4 7 5 7 5 7 2                      2 2 2 3 3 3 3 4 7 5 7 5 7 1/4

0 0 0 0 0 0 0 0 7 5 7 5 7 0                      0 0 7 5 7 5 7 0

from Megadeth - *Th1rt3en*

# Whose Life (Is It Anyways?)

Words and Music by Dave Mustaine

## Intro

Moderately fast ♩ = 188

B5 C5 B5 C5

\*Gtr. 1 (dist.)

*f*

TAB

\*Doubled throughout

## Verse

2nd time, Gtr. 2 tacet

B5 C5 B5

1. Ooh, \_\_\_\_\_ you're \_\_\_\_\_ just \_\_\_\_\_ in \_\_\_\_\_ time \_\_\_\_\_  
 2. You \_\_\_\_\_ on - ly \_\_\_\_\_ point \_\_\_\_\_ out \_\_\_\_\_ fault. \_\_\_\_\_

Rhy. Fig. 1

End Rhy. Fig. 1

C5 B5 N.C.

Ooh, to get in - side my head. \_\_\_\_\_  
 anx - i - e - ty at - tack. \_\_\_\_\_

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

B5 C5 B5

Ooh, \_\_\_\_\_ the \_\_\_\_\_ war \_\_\_\_\_ of \_\_\_\_\_ words, \_\_\_\_\_  
 You \_\_\_\_\_ run - ning \_\_\_\_\_ your \_\_\_\_\_ mouth, \_\_\_\_\_

C5 B5

you're un - der - neath my skin.  
you stab me in my back.

Pre-Chorus

\*E5

You hate the way I wear my clothes. You hate my friends and where we go.

Gtr. 1 Riff A

End Riff A

P.M. --- P.M. P.M. --- P.M.

\*Chord symbols reflect implied harmony.

B5

I see you in the shadows.

P.M. --- P.M. P.M. --- P.M.

Gtr. 1: w/ Riff A

E5

You think you know what's best for me. You hate ev - 'ry - thing you see.

B5

A#5

A5

F#5

F5

E5 D5

in me. Have you looked in a mirror?

Gtr. 1

P.M. --- P.M. P.M. ---

37(2)

# Chorus

3rd time, Gtr. 3: w/ Fill 1

B5 F#5 A5 E5 D5 E5 D5 B5 F#5 A5 E5 D5 E5 D5

Hey! Just \_\_\_ whose life \_\_\_ is this an - y - way? You

P.M. - - - Harm. -

7 0 7 (7) 4 7 5 (7) 0 5 7 5 7 7 7 (7) 4 7 (7) 0 5 7 5

B5 F#5 A5 E5 D5 E5 D5 B5 C5 D5 C5

tell me how \_\_\_ to live, \_\_\_ but who asked \_\_\_ you an - y - way?

Rhy. Fig. 3

End Rhy. Fig. 3

Harm. - Harm. -

7 7 7 (7) 4 7 5 (7) 0 5 7 5 7 7 7 7 7 7 10 12 10 8 10 8

B5 F#5 A5 E5 D5 E5 D5 B5 F#5 A5 E5 D5 E5 D5

Hey! Just \_\_\_ whose life \_\_\_ is this an - y - way? Cost

Rhy. Fig. 4

End Rhy. Fig. 4

Harm. - Harm. -

7 7 7 (7) 4 7 5 (7) 0 5 7 5 7 7 7 (7) 4 7 (7) 0 5 7 5

Fill 1  
Gtr. 3

(21)



To Coda 1

To Coda 2

Gtr. 1: w/ Rhy. Fig. 3

B5 F#5 A5 E5 D5 E5 D5 B5 C5 D5 C5

so much more than the price I ain't gon-na pay.

# Interlude

Gtr. 1: w/ Rhy. Fig. 1

B5

\*Gtr. 2 (dist.)

*f*

\*Chris Broderick

Gtr. 1: w/ Rhy. Fig. 2

D.S. al Coda 1

P.M. --|

# Coda 1

## Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (1 3/4 times)

B5

Gtr. 2

B5

First system of musical notation for guitar B5. It consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody is written in eighth notes with various slurs and ties. Below the staff is a six-line bass staff with fret numbers: 11, 10, 12, 10, 10, 12, 10, 12, 10, 12, 10, 12, 10, 12, 10, 12, 10, 12, 10, 12, 9.

C5

B5

Second system of musical notation for guitar. It continues the melody from the first system. Above the staff, there are labels "C5" and "B5" with arrows pointing to specific notes. A "P.M." (pick up) instruction is written below the staff. The bass staff contains fret numbers: 12, 10, 9, 12, 12, 10, 12, 11, 9, 12, 15, 12, 10, 11, 10, 9, 17, 17, 14.

Gtr. 2 tacet

A5

Third system of musical notation for guitar. It features a treble clef staff with a key signature of two sharps. The melody is written in eighth notes. Below the staff is a six-line bass staff with fret numbers: 17, 14, 17, 15, 17, 15, 17, 19, 17, 19, 15, 16, 14.

\*Gtr. 3 (dist.)

*f*

P.S.

Fourth system of musical notation for guitar. It features a treble clef staff with a key signature of two sharps. The melody is written in eighth notes. Below the staff is a six-line bass staff with fret numbers: 5, 7, 7.

\*Dave Mustaine

Gtr. 1

P.M. -----|

Fifth system of musical notation for guitar. It features a treble clef staff with a key signature of two sharps. The melody is written in eighth notes. Below the staff is a six-line bass staff with fret numbers: 9, 9, 9, 9, 5, 6, 7, 7, 0, 8, 0, 7, 0, 0, 0, 7.

Run - ning your mouth, \_\_\_\_\_ run -

Gtr. 3

P.M. -----| Harm.

Pitch: A

Gtr. 1 **Riff B**

P.M. -----| P.M. P.M. -----|

ning your mouth. \_\_\_\_\_ Mm, \_\_\_\_\_

B5 C5

hold bend

End Riff B

P.M. -----|



C5

B5

A5

Gtr. 3

Gtr. 2

Gtr. 1

Gtr. 2 tacet

B5

Gtr. 3

Gtr. 1

43(8)



an - y - way? Just \_\_\_ whose life \_\_\_ is this an - y - way?

from Megadeth - *Th1rt3en*

# We the People

Words and Music by Dave Mustaine and John Karkazis

## Intro Moderately ♩ = 134

(Drum corps) 5 sec. A5 F5 F#5 F5

Spoken: When in the course of human events it becomes necessary for one people to dissolve

\*Gtr. 1 (dist.) 5 sec. Rhy. Fig. 1 End Rhy. Fig. 1

*f*

TAB

\*Doubled throughout

Gtr. 1: w/ Rhy. Fig. 1 (3 times)

A5

F5

F#5

F5

the political bands which have connected them with another,

and to assume among the powers of the earth, the separate and

Gtr. 2 (dist.)

*p*

12 8 10 10 12 8 10 10 12 8 10 10 12 8 10 10 12 8 10 10 12 8 10 10 12 8 10 10

Gtr. 3 (dist.)

*p*

8 8 5 5 8 8 5 5 8 8 5 5 8 8 5 5 8 8 5 5 8 8 5 5 8 8 5 5

A5 F5 F#5 F5

equal station to which the laws of nature and of nature's God entitle them... burned our

A5 F5 F#5

towns, and destroyed the lives of our people. He is at this time transporting large

*f*

*mf*

46(2)

Gtrs. 2 & 3 tacet

A5

### Verse

\*A5

Bb5

\*Chord symbols reflect basic harmony.

A5

G5

Bb5

The dev - il's hench - men in suit and tie.  
The land of lib - er - ty — needs a re - game change.

A5 Bb5 A5

A sa - cred broth - er - hood, \_ an an - cient \_ rite. Mm, pol - i - ti - cians and \_ the  
Un - til you no long - er know right \_ from wrong, the Con - sti - tu - tion is - n't worth \_

P.M. --| P.M. P.M. --| P.M. P.M. --| P.M. P.M. --| P.M. P.M. --| P.M.

7 5 7 5 7 7 X X X 5 7 5 7 X X X 7 5 7 5 7 7 X X X 7 5 7 5 7 7 X X X 5 7 5 7 X X X

C5 B5 Bb5 G5 E5

dou - ble lives \_ they \_ hide.  
\_ the pa - per it's writ - ten on \_

P.M. --| P.M.

7 5 5 7 5 7 X X X X 10 9 8 5 2 0

# Chorus

3rd time, Gtr. 5 tacet

A5 E5 A5 F5 N.C. A5 E5 A5

Vi - o - late your rights, no more e - qual - i - ty. Sur - ren - der free - dom, your \_

P.M. P.M. P.M. -----| P.M. P.M. P.M. -----|

7 7 7 9 9 9 7 7 7 10 10 10 5 5 6 7 7 9 9 9 5 5 5

\*Doubled by spoken voice, next 9 meas.

E5 G5 N.C. A5 E5 A5 F5 N.C.

so - cial se - cu - ri - ty. We, the peo - ple, face un - con - sti - tu - tion - al lies.

P.M. -| P.M. --| P.M. P.M. -----| P.M. P.M.

7 7 7 5 5 2 3 5 6 7 8 5 7 9 9 9 7 7 7 10 10 10 5 5 6

48(4)



1.

*To Coda*

A5 E5 A5 E5 G5 N.C. A5

In greed we trust, oo, in rev - o - lu - tion we die. \_\_\_\_\_

P.M. P.M. ----- P.M. --

7 8 5 7 5 9 9 9 5 5 5 5 7 7 7 5 5 2 5 5 6 7 8 5 5

2.

**Interlude**

F5 A5 G#5 G5 F#5 F5 E5 Eb5 Bb5

in rev - o - lu - tion we die, \_\_\_\_\_ yeah!

Rhy. Fig. 2 End Rhy. Fig. 2

6 6

P.M. -- P.M. P.M. ----- P.M. ----- P.M. -----

5 7 7 7 5 10 10 10 10 10 10 10 10 10 10 10 10 7 5 5 5 5 5 5 4 3 3 3 3 3 3 2 3 1 1 1 1 0 10 9 8 6 6 6 8 6

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

A5 G#5 G5 F#5 F5 E5 Eb5 Bb5

In rev - o - lu - tion we die! \_\_\_\_\_

A5 G#5 G5 F#5 F5 E5 Eb5 Bb5

Gtr. 4 (dist.)

*f*

9 9 8 7 7 6 5 7 6 5 13 12 11 11 10

X X X X X X X X X X X X X X X

7 7 6 5 5 4 3 10 9 8 8 8

49(5)

A5 G#5 G5 F#5 F5 E5 Eb5 Bb5

Gtr. 4

Rhy. Fig. 3 End Rhy. Fig. 3

Gtr. 1

Bridge

Gtr. 4 tacet

B5 F#5 B5 G5 N.C.

Screams from the fu - ture warn of ca - lam - i - ty,

Gtr. 2

*mf*

*8va*

15 18 19 18 19 18 18 (18) 18 19 18 17 18 17 18 17

Gtr. 3

*mf*

1/2

23 16 18 19 19 20 19 19 (19) 19 20 19 18 19 18 19 18

Gtr. 1

P.M. P.M. P.M. P.M. P.M.

7 9 9 9 7 11 11 11 7 7 7 7 9 9 9 7 12 12 12 10 10 10 7 7 8

50(6)

B5 F#5 B5 G5 N.C.

the com - ing plagues of the new dis - ease.

*8va* *loco*

17 18 18 17 15 13 14 13 15 14 1/2 15 15 15 14 14 14

18 19 19 18 16 14 15 14 16 15 1/2 16 16 16 15 15 15

P.M. P.M. P.M. P.M.

9 10 7 9 7 11 9 9 9 7 7 7 7 9 9 9 12 12 12 10 10 10 7 5 6

A5 E5 A5 F5 N.C. A5 E5 A5

The Il - lu - mi - na - ti, one world cur - ren - cy, one world re - li - gion,

13 15 (15) 13

14 16 (16) 14

P.M. P.M. P.M. P.M. P.M. P.M.

7 8 5 7 5 9 9 9 5 5 5 5 7 7 7 10 10 10 8 8 8 5 5 6 7 8 5 7 5 9 9 9 5 5 5

F5                      A5

one world ev - 'ry - thing.

Rhy. Fill 1                      End Rhy. Fill 1

P.M. -1                      P.M.

5   7   7   7   5   10   10   10   10   10   10   10   10   7   5

**Guitar Solo**  
Gtrs. 2 & 3 tacet

**\*\*A5   G#5 G5   A5   G#5 G5   A5   Bb5   G5   A   Bb   A   G#**

\*Gtr. 5 (dist.)

*f*  
w/ slap-back delay

14   14   15   17   18   17   18   17   17   15   17   15   14   15   14   15   14   15   16   14   12

\*Chris Broderick

Gtr. 1

P.M.                      P.M.                      P.M.                      P.M.

5   5   5   4   3   0   5   5   5   4   3   0   5   0   6   0   3   3   3   5   5   4   5   6   5   6   4   5   4   5   3   4   3   4   0

**\*\*Chord symbols reflect implied harmony.**

52(8)

A5 G#5 G5 A5 G#5 G5 A5 Bb5 Bb A G# G Gm

14 15 14 12 0 12 14 12 12 15 14 12 15 14 12 11 14 12 11 10 13 7 6 8 7 5 8 8 7 5 5 8 7 5 7 5 8 7 5

P.M. P.M. P.M. P.M. P.M. P.M.

A5 G#5 G5 A5 G#5 G5 A5 Bb5 G5 A Bb A G#

7 6 7 9 10 10 9 9 7 9 7 6 7 6 8 6 8 7 5 7 5

P.M. P.M. P.M. P.M.

A5 G#5 G5 A5 G#5 G5 A5 Bb5 Bb A Am N.C.

*D.S. al Coda*

7 8 7 5 0 8 7 5 0 8 7 5 0 8 8 7 5 0 8 7 5 0 8 7 5 0 7

slight P.M. P.M. P.M.

53(9)



# ⊕ Coda

Gtr. 1: w/ Rhy. Fill 1

## Outro

Gtr. 1: w/ Rhy. Fig. 2 (3 times)

oo, in rev - o - lu - tion we die. \_\_\_\_\_ We, the peo - ple, face

un - con - sti - tu - tion - al lies. In greed we trust, oo, in rev - o - lu - tion we die. \_

\_\_\_\_\_ We, the peo - ple, face un-con-sti - tu-tion-al lies. In greed we trust, oo, in rev - o - lu - tion we die. \_

Gtr. 5

\*w/ echo

## Tempo I

Am(add9)

Amb6(add9)

Am6(add9)

Amb6(add9)

Gtr. 5

Gtr. 1  
divisi

Gtr. 6 (clean)

*p*  
let ring throughout

Gtr. 7 (clean)

*p*  
let ring throughout

54 (10)

Am(add9)      Amb6(add9)      Am6(add9)      Amb6(add9)

*mf*

1 0 1 2 2 3 0 4 1 2 4 3

**2nd time, Begin fade**  
Gtrs. 1 & 5 tacet

Am(add9)      Amb6(add9)      Am6(add9)

Gtr. 6

*mf*

1 0 1 2 2 3 0 4 1 2 4 3

Gtr. 7

*mf*

1 0 1 2 2 3 0 4 1 2 4 3

1.      2.

Amb6(add9)      Amb6(add9)      Asus2

*rit.*

*rit.*

1 0 1 2 2 3 0 4 1 2 4 3

55(11)

from Megadeth - *Th1rt3en*

# Guns, Drugs, & Money

Words and Music by Dave Mustaine and John Karkazis

## Intro

Moderately ♩ = 136

E5 G5 E5 A5 Bb5 F5 E5 G5 E5 A5 Bb5 F5

Riff A End Riff A

Gtr. 2 (dist.)

mf

TAB

14	12	14	14	15	15	14	12	14	14	15	15
----	----	----	----	----	----	----	----	----	----	----	----

Rhy. Fig. 1 End Rhy. Fig. 1

\*Gtr. 1 (dist.)

mf

TAB

2	5	2	7	8	3	2	5	2	7	8	3
0	3	0	5	6	1	0	3	0	5	6	1

\*Doubled throughout

Gtr. 2 E5 G5 E5 A5 Bb5 F5 E5

mf

TAB

14	12	14	14	15	15	14
----	----	----	----	----	----	----

Gtr. 3 (dist.)

mf

TAB

0	2	2
---	---	---

Gtr. 1

mf

TAB

2	5	2	7	8	3	2
0	3	0	5	6	1	0

G5 E5 A5 Bb5 F5 E5 G5 E5 A5 Bb5 F5 E5 G5 E5 A5 Bb5 F5 E5

Gtr. 3 tacet

Musical notation for guitar 3, featuring a series of triplets and a final measure with a whole note.

Musical notation for guitar 3, featuring a long note followed by a rest.

Musical notation for guitar 3, featuring a series of triplets and a final measure with a whole note.

# Verse

Gtr. 2 tacet

\*Em

Em(addb9)

Em(add9)

Em

Musical notation for the verse, featuring a series of eighth notes and a final measure with a whole note.

1. Drink - ing cold cer - vez - a in a boil - ing hot sa - loon. The  
suit - case full of mon - ey, plen - ty of am - mo for his gun. \_\_\_\_

Gtr. 1

## Riff B

Musical notation for Riff B, featuring a series of eighth notes and a final measure with a whole note.

\*Chord symbols reflect implied harmony.

Em(addb9)

Em(add9)

Bb5

A5 G5

Musical notation for the verse, featuring a series of eighth notes and a final measure with a whole note.

Chas - ing shots of te - qui - la, just a - bout high noon. It's  
sweat rolls down his dirt - y face, his plans have all come un-done.

End Riff B

Rhy. Fig 2

End Rhy. Fig. 2

Musical notation for the verse, featuring a series of eighth notes and a final measure with a whole note.

57(2)

Gtr. 1: w/ Riff B

Em

Em(addb9)

Em(add9)

Em

Out - side Nue - vo La - re - do,      deep in no man's land.      Be - come a  
just a mat - ter of time,      no mat - ter how hard he tries.      He hears,

Em(addb9)

Em(add9)

Gtr. 1: w/ Rhy. Fig. 1

E5 G5 E5 A5 Bb5 F5

kill - er or be killed      face down in the Ri - o Grande.  
"Pla - ta o plo - mo, grin - go."      The last words be - fore he dies.

# Pre-Chorus

E5 G5 F#5 F5 E5

G5 F#5 F5 E5 G5 F#5 F5 E5

G5 F#5 F5 E5

G5 F#5 F5 E5 G5 F#5 F5 E5

Pov - er - ty will turn the life of

Gtr. 1 Rhy. Fig. 3

P.M. P.M. P.M. P.M.

2 0 3 2 1 0 3 2 1 0 3 2 1 0 3 2 1 0

G5 F#5 F5 E5

G5 F#5 F5 E5 G5 F#5 F5 E5

G5 E5

A5 Bb5 F5

an - y good man bad. All

End Rhy. Fig. 3

P.M. P.M.

3 2 1 0 3 2 1 0 3 2 1 0 2 0 3 0 2 0 7 8 3 1

Gtr. 1: w/ Rhy. Fig. 3

E5 G5 F#5 F5 E5

G5 F#5 F5 E5 G5 F#5 F5 E5

G5 F#5 F5 E5

G5 F#5 F5 E5 G5 F#5 F5 E5

love and mer - cy ev - er learned, he'll

58(3)



Gtr. 1: w/ Rhy. Fig. 1

G5 F#5 F5 E5      G5 F#5 F5 E5 G5 F#5 F5 E5      G5      E5      A5      Bb5      F5

soon      for - get      what      he      had.

# Chorus

3rd time, Gtr. 5 tacet

Em      Em(addb9)      Em(add9)      Em

Guns,      drugs,      and mon - ey      un - der the Mex - i - can      sky.

Gtr. 3      Riff C1      End Riff C1

2      3      4      5

Gtr. 1      Riff C      End Riff C

1/4      1/4      1/4      1/4

2      3      4      5

0      3      (3)      0      1      2      3      0      3      (3)      0      1      2      4      0      3      (3)      0      1      2      5      0      3      (3)      0      1      2

\*w/ echo set for half-note regeneration w/ 1 repeat.

Gtrs. 1 & 3: w/ Riffs C & C1 (1st 3 meas.)      Gtr. 1: w/ Rhy. Fig. 2

Em(addb9)      Em(add9)      Bb5      A5      G5

Guns,      drugs,      and mon - ey,      pick your poi - son      or you die.

\*\*As before

Gtrs. 1 & 3: w/ Riffs C & C1 (1 3/4 times)

Em      Em(addb9)      Em(add9)      Em

Guns,      drugs,      and mon - ey,      a      pis - tol      pressed \_ to his head.

Gtr. 2      Riff D      End Riff D

12      13      14      15

14      12      14      15      14      12      14      15      14      12      14      15      14      12      14      15

\*\*\*As before      †As before

59(4)

Gtr. 2: w/ Riff D (1st 3 meas.)

1.  
To Coda

Gtr. 1: w/ Rhy. Fig. 1  
Gtr. 2: w/ Riff A

E5 G5 E5 A5 Bb5 F5

Em(addb9) Em(add9)

Choose sil-ver and you're rich, you die if you choose lead.

Em Gtr. 2 tacet  
Em(addb9)

Em(add9)

N.C.

2. He had a

Gtr. 2

Gtr. 1

Gtr. 1  
divisi

2/14

0 3 0 1 2 3 0 3 0 1 2 4 0 3 0 1 2

\*Gtr. 1 to left of slash in tab.

12.

Gtr. 1: w/ Rhy. Fig. 1  
Gtr. 2: w/ Riff A

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 3

E5 G5 E5 A5 Bb5 F5 E5 G5 F#5 F5 E5 G5 F#5 F5 E5 G5 F#5 F5 E5

\*\*Gtr. 4 (dist.)

8va

f

17 19 20 17 19 17 20 19 17 20 19 17

\*\*Chris Broderick

G5 F#5 F5 E5

G5 F#5 F5 E5 G5 F#5 F5 E5

G5 F#5 F5 E5

G5 F#5 F5 E5 G5 F#5 F5 E5

8va

loco

1 17 17 16 19 16 13 17 13 12 14 15 14 12 12 12 1/2 12 (12) 11 12

60(5)

Gtr. 1: w/ Rhy. Fig. 3 (last meas.)

G5 F#5 F5 E5 G5 F#5 F5 E5 G5 F#5 F5 E5

F#5 A5 G#5 G5 F#5 A5 G#5 G5 F#5 A5 G#5 G5 F#5 A5 G#5 G5 F5 A5 G#5 G5 F#5

Gtr. 4 tacet

\*Gtr. 5 (dist.)

\*Dave Mustaine

Gtr. 4

Gtr. 1

A5 G#5 G5 F#5 A5 G#5 G5 F#5 A5 G#5 G5 F#5 A5 G#5 G5 F#5

Gtr. 5

D.S. al Coda  
N.C.

Gtr. 1

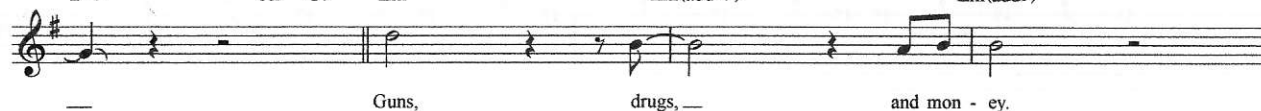
⊕ Coda

Gtr. 1: w/ Rhy. Fig. 2  
Gtr. 2: w/ Riff A

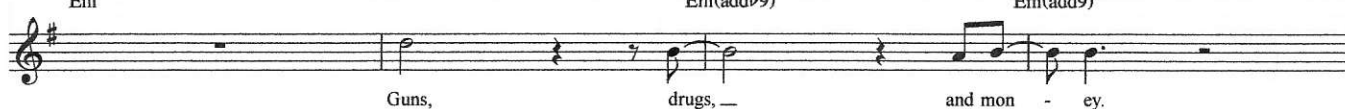
Outro

Gtrs. 1 & 3: w/ Riffs C & C1 (3 3/4 times)  
Gtr. 2: w/ Riff D (3 3/4 times)

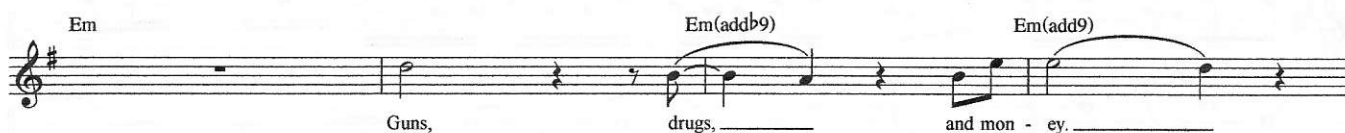
Bb5 A5 G5 Em Em(addb9) Em(add9)



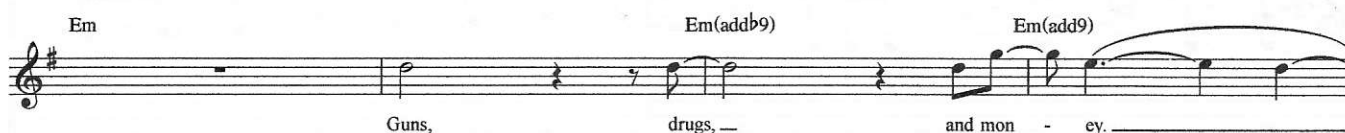
Em Em(addb9) Em(add9)



Em Em(addb9) Em(add9)

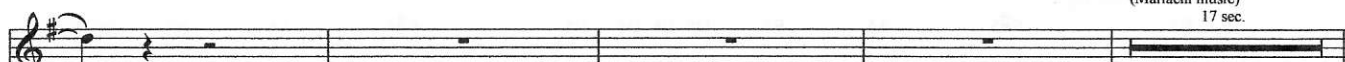


Em Em(addb9) Em(add9)



Bb5 A5 G5 Bb5 A5 G5 E5 G5 E5 A5 Bb5 F5 E5 N.C.

(Mariachi music)  
17 sec.



Gtr. 2 17 sec.



15 15 15 15 14 12 15 15 15 15 14 12 14 12 14 14 15 15 14 (14)

Gtr. 1 17 sec.



8 8 8 8 7 5 3 8 8 8 8 7 5 3 2 5 2 7 8 3 2 (2)

# Never Dead

G5 E5 F#5

13 1 13

**Slowly** ♩ = 66

G5

T A B			11	13

[illegible]

TAB	12	11	7	3

The first system of the musical score for 'The Rose Tree' is written in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and then a half note B-flat4. The accompaniment consists of a steady eighth-note pattern in the right hand and a quarter-note pattern in the left hand, both starting on G4.

T				
A	14	13	9	5
B	12	11	7	3

**End Riff A**

The first staff of music is in G major (one sharp) and 4/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts on a quarter rest, followed by a quarter note G4, a half note A4-B4, a quarter note C5, a half note B4-A4, a quarter note G4, a half note F#4-E4, a quarter note D4, a half note C4-B3, a quarter note A3, a half note G3-F#3, a quarter note E3, a half note D3-C3, a quarter note B2, a half note A2-G2, a quarter note F#2, a half note E2-D2, a quarter note C2, a half note B1-A1, and a quarter note G1. The melody is written on a single staff with a treble clef.

Harm.

[illegible]

\*Chord symbols reflect implied harmony.

63(1)



E5

Eb5

B5

G5

Abs

G5

Gtr. 4

Gtr. 4

11 10 13 13 11 11 12 12 12 12 13 13

Gtr. 1

Gtr. 1

12 11 7 3 4 3

Gtr. 2

Gtr. 2

The musical notation for guitar 2 is written on a single staff in 4/4 time. The key signature has one flat (B-flat). The notation consists of the following measures:

- Measure 1: A half note chord consisting of B-flat (first space) and D-flat (second space).
- Measure 2: A half note chord consisting of B-flat (first space) and D-flat (second space).
- Measure 3: A half note chord consisting of B-flat (first space) and D-flat (second space).
- Measure 4: A half note chord consisting of B-flat (first space) and D-flat (second space).
- Measure 5: A half note chord consisting of B-flat (first space) and D-flat (second space).
- Measure 6: A half note chord consisting of B-flat (first space) and D-flat (second space).

Below the staff is a fretboard diagram with six strings and six frets. The fret numbers are indicated by numbers on the strings:

- String 1 (top): 14, 13, 9, 5, 6, 5
- String 2: 12, 11, 7, 3, 4, 3

E5

Eb5

**B5**

G5

The first system of the musical score for 'The Rose Tree' consists of a vocal line and a guitar line. The vocal line is written in treble clef with a key signature of one flat (B-flat). It begins with a quarter note G4, followed by a quarter rest, then a quarter note A4, and a quarter note G4. The guitar line is written in treble clef and features a 12-fret barre, an 11-fret barre, a 7-fret barre, and a 3-fret barre, each indicated by a horizontal line with a number above it.

The first system of the musical score for 'The Rose Tree' consists of a single staff in treble clef with a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The system ends with a double bar line.

64 (2)

\* G5  
Gtrs. 5 & 6 (dist.)

mf

(13)

12 11 7 3 4 6 4

14 13 9 5 6 8 6

12 11 7 3 4 6 4

\*See top of first page of song for chord diagrams pertaining to rhythm slashes.

The image displays a page of musical notation for guitar, featuring four staves labeled Gtr. 4, Gtr. 1, Gtr. 2, and Gtr. 3. The notation includes various musical symbols such as triplets, slurs, and fingerings. At the bottom, there is a section labeled 'Harm.' (Harmonics) with a dashed line indicating a specific technique. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The notation is complex, with many notes and rests, and includes a 'Harm.' section at the bottom. The page is numbered '3' in the top right corner.

**Pitch: G**

65(3)

Gtrs. 1-4 tacet.

F#5

Gtr. 5

Musical score for 'The Rose Tree' in G major (one sharp). The score is written for a single melodic line on a five-line staff. The melody consists of 24 measures, grouped into three systems of eight measures each. The first system ends with a repeat sign. The second system ends with a repeat sign. The third system ends with a repeat sign. The melody is a simple, folk-like tune.

Gtr. 6

A musical score for a track labeled "w/ flanger". The score is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is composed of a series of eighth notes, with some notes beamed together in groups of four. The notes are primarily in the upper register of the staff, ranging from G#4 to B5. The score is divided into three measures by vertical bar lines. The first measure contains 16 notes, the second measure contains 16 notes, and the third measure contains 16 notes. The notes are marked with 'x' symbols, likely indicating specific performance techniques or effects. The overall style is minimalist and rhythmic, focusing on the timbre and pitch of the eighth notes.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The top system has a treble clef and a key signature of two sharps (F# and C#). The melody is written on a single staff, with a double bar line in the middle. The first part of the melody is marked with a piano (p) dynamic, and the second part is marked with a forte (f) dynamic. The bottom system consists of two empty staves, with the first staff having a dashed line labeled "P.M." below it. The bottom staff contains a series of numbers (3, 2, 2, 2, 2, 2, 3, 2, 2, 2, 2, 2, 2, 2, 2, 3) which likely represent a guitar or piano accompaniment pattern.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a five-line staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is composed of eighth and sixteenth notes, with some rests. The lyrics "The Rose Tree" are written below the staff, aligned with the notes. The score is presented on a single page with a large, stylized treble clef at the beginning.

[illegible][illegible]

66(4)

**End Riff B**

\*Gtrs. 5 & 6

*Play 6 times*

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style with eighth and sixteenth notes, often beamed together. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The bass line is written in a simple, folk-like style with eighth and sixteenth notes, often beamed together. The score is divided into three measures by vertical bar lines. Each measure contains a treble staff and a bass staff. The first measure is marked "P.M. -----|". The second measure is marked "P.M. -----|". The third measure is marked "P.M. -----|". The score is written in a simple, folk-like style with a key signature of one sharp (F#) and a common time signature (C).

\*Gtr. 6, flanger off

### Verse

F#5

G5 F#5

G5

2. There's 1. Kill - ers lie \_\_\_\_\_ in wait \_\_\_\_\_ for from \_\_\_\_\_

### Riff C

[illegible]

F#5

G5 F#5

in - no - cent \_\_\_\_\_ blood, \_\_\_\_\_  
 \_\_\_\_\_ this - grave. \_\_\_\_\_

**End Riff C**

Gtrs. 5 & 6: w/ Riff C (1 3/4 times)

G5 F#5

G5 F#5

G5 F#5

to swal - low a - live \_\_\_\_ some harm - less souls.  
Die with those they \_\_\_\_ swear to \_\_\_\_ de - fend.

Gtrs. 5 & 6: w/ Riff B

G5 F#5

G5 F#5

G5 F#5

Walk - ing a crook - ed path, — their wick - ed names — will rot. —  
 Feed - ing on — the ones — they'll feed off in — the end. —

\*\*w/ echo set for half-note regeneration w/ 1 repeat.

67 (5)

Pre-Chorus

E5 Bb5 E5

E - vil - - - - - lives - - - - -

Gtrs. 5 & 6

PM. - - - - - PM. - - - - -

2 3 2 3 2 0 2 0 3 2 0 0 2 3 0 0 0 0 0 0 0 0 0 0 0 0

Bb5 E5 Bb5 F#5

in the dark.

(Its right is

PM. - - - - - PM. - - - - - PM. - - - - -

0 0 7 8 0 0 0 0 0 0 0 0 2 3 2 3 2 0 2 0 3 2 0 0 2 3

E5 Bb5 E5

The tor - ment - - - - - nev -

do - ing wrong.) - - - - -

PM. - - - - - PM. - - - - - PM. - - - - -

2 3 2 3 2 0 2 0 3 2 0 0 2 3 0 0 0 0 0 0 0 0 0 0 0 0

68(6)



Bb5 E5 Bb5 E5 G5 E5 A5 E5 B5 E5 C5 E5 G#5

er ends.

Whispered: (It nev - er ends.)

P.M. --- P.M. --- P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. ---

0 0 5 6 0 0 0 0 0 0 5 6 0 5 0 0 0 7 0 0 0 8 0 0 4 4 4 4 4 4 4 4

# Chorus

3rd time, Gtr. 11: w/ Fill 1

F#m E5 G5

The fire that burns in - side that's blis - ter - ing their brains, -

2 4 2 3 2 5 2 0 2 3 0 0 3 0 5 2 0 2 0 3

A6 G#m7 E5 F#5 G5 F#5

that makes them sac - ri - fice, that's driv - ing them in - sane.

(3) 5 5 5 5 5 4 4 4 4 2 4 5 4

Fill 1  
Gtr. 11

14 (14)

69(7)

E5 G5

Trapped in this "no man's land" where an - gels dare to tread,

(4) 4 2 3 2 5 2 0 2 3 0 4 0 3 0 5 2 0 2 0 3

To Coda ⊕ A5 G#5

for - ev - er banned to the realms of the nev -

(3) 5 3 5 3 5 3 5 7 5 7 4

1. G5 F#5

- er dead.

Riff D

P.M. ----- P.M. -----

6 3 5 5 2 3 2 3 2 0 2 0 3 2 0 0 2 3 2 3 2 3 2 0 2 0 3 2 0 0 2 3

2. G5

- er dead.

End Riff D

P.M. ----- P.M. ----- (cont. in slashes)

2 3 2 3 2 0 2 0 3 2 0 0 2 3 2 3 2 3 2 0 2 0 3 2 0 0 2 3 6 5 5 3

\*w/ echo set for half-note regeneration w/ 1 repeat.

# Bridge

E5

Gtrs.  
5 & 6

Spoken: Death sits be - fore — you. To press — on is su - i - cide.

Gtr. 7 (dist.)

*mp*  
P.S.

Life spills out of your bod - y. — You with - er and die. —

0 2 3 0 5 6 0 2 3 0 5 6 0 2 3 2 0 2 3 0 5 6 0 2 3 0 5 6 0 2 3 2

F#5

(cont. in notation)

For the rest — of your life — in the realms — of the nev - er dead. —

2 4 5 0 7 8 0 4 5 0 7 8 0 4 5 4 0 4 5 0 7 8 0 4 5 0 7 8 0 4 5 4

## E5

The musical score is divided into five systems, each representing a different guitar track:

- Top System:** A single staff with a treble clef and two sharps (D major). It contains a whole note chord in the first measure, followed by two measures of whole rests.
- Gtr. 7:** A staff with a treble clef and two sharps. It features a sustained note (open D) in the first measure, followed by a sustained note (open A) in the second measure.
- Gtr. 8 (dist.):** A staff with a treble clef and two sharps. It begins with a sustained note (open D) in the first measure, followed by a triplet of eighth notes (F#, A, C) in the second measure, and another triplet of eighth notes (D, F#, A) in the third measure.
- Gtr. 9 (dist.):** A staff with a treble clef and two sharps. It begins with a sustained note (open D) in the first measure, followed by a triplet of eighth notes (F#, A, C) in the second measure, and another triplet of eighth notes (D, F#, A) in the third measure.
- Gtrs. 5 & 6:** A staff with a treble clef and two sharps. It features a continuous tremolo effect (rapid eighth notes) in the first measure, followed by a continuous tremolo effect (rapid eighth notes) in the second measure.

F#5 G#5 A5 F#5 G#5 A5

System 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a whole note chord F#5. Below the staff is a bass line with a whole note chord F#5. The system is marked with a (7) in a circle. The bass line has a 3-measure rest, followed by a 4-measure rest, and then a 4-measure rest.

System 2: Treble clef, key signature of two sharps. The staff contains a 3-measure rest, followed by a 4-measure rest, and then a 4-measure rest. The bass line has a 3-measure rest, followed by a 4-measure rest, and then a 4-measure rest. The system is marked with a (7) in a circle.

System 3: Treble clef, key signature of two sharps. The staff contains a 3-measure rest, followed by a 4-measure rest, and then a 4-measure rest. The bass line has a 3-measure rest, followed by a 4-measure rest, and then a 4-measure rest. The system is marked with a (7) in a circle.

System 4: Treble clef, key signature of two sharps. The staff contains a 3-measure rest, followed by a 4-measure rest, and then a 4-measure rest. The bass line has a 3-measure rest, followed by a 4-measure rest, and then a 4-measure rest. The system is marked with a (7) in a circle.

System 5: Treble clef, key signature of two sharps. The staff contains a 3-measure rest, followed by a 4-measure rest, and then a 4-measure rest. The bass line has a 3-measure rest, followed by a 4-measure rest, and then a 4-measure rest. The system is marked with a (7) in a circle.

F#5 G#5 A5 F#5 G#5 A5 F#5 G#5 A5 F#5 G#5 A5 F#5 G#5 A5 F#5 G#5 A5

System 6: Treble clef, key signature of two sharps. The staff contains a 3-measure rest, followed by a 4-measure rest, and then a 4-measure rest. The bass line has a 3-measure rest, followed by a 4-measure rest, and then a 4-measure rest. The system is marked with a (7) in a circle.

System 7: Treble clef, key signature of two sharps. The staff contains a 3-measure rest, followed by a 4-measure rest, and then a 4-measure rest. The bass line has a 3-measure rest, followed by a 4-measure rest, and then a 4-measure rest. The system is marked with a (7) in a circle.

System 8: Treble clef, key signature of two sharps. The staff contains a 3-measure rest, followed by a 4-measure rest, and then a 4-measure rest. The bass line has a 3-measure rest, followed by a 4-measure rest, and then a 4-measure rest. The system is marked with a (7) in a circle.

System 9: Treble clef, key signature of two sharps. The staff contains a 3-measure rest, followed by a 4-measure rest, and then a 4-measure rest. The bass line has a 3-measure rest, followed by a 4-measure rest, and then a 4-measure rest. The system is marked with a (7) in a circle.

System 10: Treble clef, key signature of two sharps. The staff contains a 3-measure rest, followed by a 4-measure rest, and then a 4-measure rest. The bass line has a 3-measure rest, followed by a 4-measure rest, and then a 4-measure rest. The system is marked with a (7) in a circle.





Gtrs. 5 & 6: w/ Riff D  
Gtr. 10 tacet

Musical score for "F#5". The score is written for a single melodic line in treble clef, key signature of three sharps (F#, C#, G#), and a 9/8 time signature. The melody consists of eighth-note triplets, with the first measure marked "8va" and the key signature indicated by three sharps. The bass line is a simple eighth-note pattern. The score is divided into two systems, each containing two measures.

Grtr. 11 *8va* *loco*

The musical score for guitar (Grtr. 11) is in G major (one sharp) and 4/4 time. The melody is marked *8va* (octave) and *loco* (loco). It features several triplets and a sextuplet. Below the staff is a fretboard diagram showing the fret numbers for each note.

Fretboard diagram (fret numbers):

19 17 19 17 19 19 17 18 17 19 19 17 18 17 18 17 16 14 14 16 17 14 16 14 17 16 14 16 16 14 16 14 16 14 16

E5 G5 E5 A5 E5 B5 E5 C5 E5 G#5  
 Gtr. 11

[illegible]

E5 G5 E5 A5 E5 B5 E5

PM.

C5 E5 G#5

*D.S. al Coda*

PM.

⊕ Coda

A5 G#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 N.C.

of the nev - er dead.

PM.

76(14)

from Megadeth - *Th1rt3en*

# New World Order

Words and Music by Dave Mustaine, Marty Friedman, Nick Menza and David Ellefson

## Intro

Moderately fast ♩ = 143

\*\*\*E5

Rhy. Fig. 1

\*Gtr. 1 (dist.)

Chord symbols: G5 F#5 E5 D5 G5 F#5 E5

End Rhy. Fig. 1

TAB: 2 0 2 2 0 2 0 5 3 0 2 5 4 2 7 5 5 4 2 0

\*\*Doubled throughout

\*\*Gtr. 2 (dist.)

TAB: 2 2 0 5 4 2 2 0

\*\*Doubled throughout

\*\*\*Chord symbols reflect implied harmony.

Rhy. Fig. 2

G5

F#5

E5

D5

G5

F#5

E5

End Rhy. Fig. 2

TAB: (2) 0 2 2 0 2 0 5 3 0 2 5 4 2 7 5 5 4 2 0

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

Gtr. 2

G5

F#5

E5

D5

G5

F#5

E5

TAB: (2) 0 2 2 0 5 4 2 2 0

Gtr. 2 tacet

Gtr. 1: w/ Rhy. Fig. 2 (3 times)

G5

F#5 E5 D5

G5 F#5 E5

E5

G5

F#5 E5 D5

G5 F#5 E5

Play 3 times



Gtr. 1

G5

C5

B5

Bb5

A5

G5

F#5

F5

E5

N.C.

P.M. -----|



Verse  
Half-time feel  
Em7

C#o

Em7

C#o

C5

1. Where  
2. Mon - i -

hath  
tor

the  
ing

a -  
pos

all

gles  
wag

gone?  
-

Gtr. 1

Riff A

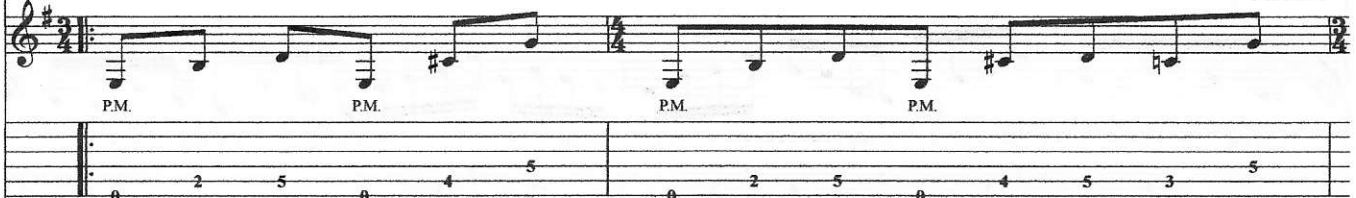
End Riff A

P.M.

P.M.

P.M.

P.M.



Gtr. 3 (clean)

Riff A1

End Riff A1

mf

let ring throughout



Gtrs. 1 & 3: w/ Riffs A & A1 (2 times)

Em7

C#o

Em7

C#o

C5

Em7

C#o

Em7

C#o

C5

es.

Join -

ing

New world

or - der

with wick - ed

ones. -

comes in

stag -

es.

Rev - el - a -

tion

has come to

pass. -

When cur - ren -

cy is

ob - so -

lete, -



Em7 C#o F5

New world the or - o - der ny will hold of the mass. —  
 feel the ag - o - ny will of de - feat. —

Gtr. 1 Riff B End Riff B

P.M. P.M. P.M. P.M.

0 2 5 0 4 5 1 3 2 5 3 2 3

Gtr. 3 Riff B1 End Riff B1

0 2 0 0 4 1 3 2 0 3 2 3

Gtrs. 1 & 3: w/ Riffs A & A1 (3 times)

Em7 C#o Em7 C#o C5 Em7 C#o Em7 C#o C5

Book writ - ten of by the man, — used to con - trol and com - mand. —  
 A sym - bol of so - ci - e - ty to - day. A must have, or you shall pay. —

Em7 C#o Em7 C#o C5 Em7 C#o F5

All rights will be de - nied. — With - out the mark you shall die. —  
 As hu - mans, flesh leads the mind. — Just a pawn, the last mar - tyr dies. —

Gtrs. 1 & 3: w/ Riffs B & B1

End half-time feel

Interlude

E5 Gsus2 D5 E5 Gsus2 D E5 Gsus2 D5 C D5 B5 Bb5

\*Gtr. 4 (dist.)

f

12 12 15 12 14 12 12 15 13 12 14 12 12 15 12 14 15 15 15 14

\*Chris Broderick

Gtr. 1 Riff C End Riff C

let ring ———— | let ring — | let ring ———— | let ring — | let ring ———— | let ring — | let ring ———— |

slight P.M. — | slight P.M. — | slight P.M. — | slight P.M. — | slight P.M. — | slight P.M. — | slight P.M. — |

0 2 2 0 3 0 3 5 0 2 2 2 3 0 0 2 0 2 2 0 3 0 3 5 3 3 2 3 5 2 2 1

Gtr. 1: w/ Riff C

E5 Gsus2 D5 E5 Gsus2 D E5 Gsus2 D5 C D5 B5 Bb5

Gtr. 4 *loco*

# Chorus

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 2 (2 times)  
Gtr. 4 tacet

E5 G5 F#5 E5 D5 G5 F#5 E5 G5

No con - fes - sion, all is known. \_ (All is known! \_ New world or - der,

\*Gang Vocs., next 6 meas.

F#5 E5 D5 G5 F#5 E5 G5 F#5 E5 D5 G5 F#5 E5

You shall be shown. \_ Shall be shown! \_ No con - fes - sion, all is known. \_ All is known! \_

1. F#5 E5 D5 G5 F#5 E5 N.C.

New world or - der, you shall be shown. \_

Gtr. 1

PM.----- PM.-----

2.

Guitar Solo

G5 F#5 E5 D5 G5 F#5 A5

you shall be shown. —

Gtr. 4

Gtr. 1

G#5 F#5 D5 C#5 C5 F#5 A5

Gtr. 4

G#5 F#5 D5 C#5 E5 G#5 B5

\*Gtr. 5 (dist.)

\*Dave Mustaine

Gtr. 1

P.M. -----|

Gtr. 4 tacet

A#5 G#5 E5 D#5 D5 G#5 B5 A#5 A5 G#5 G5 F#5 F5 E5

Gtr. 1

P.M. -----|

**Verse**  
**Half-time feel**

Gtr. 1 tacet  
\*Gtrs. 3 & 6: w/ Riff A1 (3 times)

Gtr. 5 tacet

Em7 C#° Em7 C#° C5 Em7 C#° Em7 C#° C5

3. Where hath the a - pos - tles gone? \_ Join - ing hands with wick - ed ones. \_

Gtr. 5

steady gliss.

7 (7)

\*Gtr. 6 (12-str. elec.) w/ clean tone, played *mf*.

Gtrs. 3 & 6: w/ Riff B1

Em7 C#° Em7 C#° C5 Em7 C#° F5

Rev - el - a - tion has come to pass. \_ New world or - der, com - plete dis - or - der,

**Interlude**

End half-time feel

Double-time feel

F#5 F#5 A5 B5

will hold the mass. \_

Gtr. 1

Riff D

P.M. P.M. P.M.

2 4 3 2 0 0 2 2 2 3 2 0 0 2 5 5 0 2 3 5 0 2 3 7 0 3 5 7 0 3 5

F#5 A5 B5 F#5 A5

P.M.

0 2 2 2 3 2 0 0 2 5 5 0 2 3 5 0 2 3 7 0 3 5 7 0 3 5 0 2 2 2 3 2 0 0 2 5

B5 G5 F#5 F5 E5

End Riff D

P.M.

5 0 2 3 5 0 2 3 7 0 3 5 7 0 4 0 12 11 11 11 10 10 10 9 9 9 8 8 8 7 7 7

83(7)



Gtr. 5      D#5      D5      C#5      C5      B5      A5      B5      N.C.      **Riff E**      **End Riff E**

PM. -----|      PM. -----|

2 4 2 4 2 4 3 2 0 2 0 2 0 2 1 0

Gtr. 1

9 8 7 6 5 4 3 2 1 0 2 4 2 4 3 2 0 2 0 2 1 0



Gtr. 1: w/ Riff D  
2nd time, Gtr. 5: w/ Fill 1

F#5      A5      B5      F#5      A5      B5

F#5      A5      B5      G5 F#5      F5      E5

To Coda

Gtr. 1      D#5      D5      C#5      C5      B5      A5      B5 N.C.      Gtr. 5: w/ Riff E      F#5      E5      G5

9 8 7 6 5 4 3 2 1 0 2 4 2 4 3 2 0 2 0 2 1 0

**Fill 1**  
Gtr. 5

19      (19)

## F#5

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, and the second system contains the next two measures. The melody is written in treble clef with a key signature of one sharp (F#). The rhythm is a mix of eighth and sixteenth notes, with some measures containing triplets. The lyrics 'The Rose Tree' are written below the first measure of the first system. The second system ends with a double bar line and a repeat sign.

\*Tremolo pick eighth-note triplets while releasing bend.

End Rhy. Fig. 3

Gtr. 5 F#5 A5 F#5 B5

The guitar solo consists of two staves. The top staff uses a treble clef and a key signature of one sharp (F#). It contains six measures of music. Measures 1 and 2 are marked with a wavy line above them. Measure 3 has a '5' above it, indicating a fifth fret bend. Measures 4 through 6 contain eighth notes and quarter notes, some with bends indicated by a small 'b' symbol. The bottom staff shows the fretting hand positions as numbers 0 through 4 along the strings.

F#5 G5 F#5 E5 *D.S. al Coda*

11 8 11 12 9 12 13 10 13 14 11 14 15 12 13 11 14 11 14 15 12 15 16 13 16 17 14 17 18 14 0

## Outro

F#5

E5

F#5

NC

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). The melody consists of a quarter note G4, followed by a half note A4-B4, then a quarter note G4, and finally a quarter note F#4. The bottom staff is in bass clef and provides a simple harmonic accompaniment. It begins with a quarter note D3, followed by a half note E3-F3, then a quarter note D3, and ends with a quarter note C3. The piece concludes with a double bar line.

from Megadeth - *Th1rt3en*  
**Fast Lane**

B5

x      xxx



13

**Fast** ♩ = 142

D5   E5   F5

End Rhy. Fig. 1

F5 E5 E5

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody begins with a quarter note G4 (F#4 in the key signature), followed by a quarter rest, a quarter note A4, a quarter rest, a quarter note B4, and a quarter rest. The second system consists of two staves. The top staff continues the melody from the first system, starting with a quarter note C5, followed by a quarter rest, a quarter note B4, a quarter rest, a quarter note A4, and a quarter rest. The bottom staff provides a harmonic accompaniment, starting with a quarter note G4, followed by a quarter rest, a quarter note A4, a quarter rest, a quarter note B4, and a quarter rest. The score is written in a simple, clear style, suitable for a children's songbook.

F5      E5      D5      B5

**The Sound of Silence**  
Simon & Garfunkel

*f*  
Harm.  
w/ bar

Harm.

Pitch: D

**Rhy. Fig. 2**

let ring ----- 1

4 2 2 4 4 2 2 4 2 2 4 2 2 4 2 2 4 10 9 7 7 5 4 2 2 4 4 2 2 4 2 2 2

D5 E5 F5 B5 F5 E5 D5

Harm.

w/ bar

(5) (5) (5)

-3 1/2 -2 1/2 -1/2 -2 1/2

Pitch: A  
E

let ring

B5 D5

Harm.

w/ bar

(7) (7) (7) (7)

-2 -3 1/2 -3 1/2 -2 -1 -3 1/2 -1 -2 1/2

let ring

P.M. P.M. P.M.

End Rhy. Fig. 2

Gtrs. 2 & 3: w/ Rhy. Fig. 2

loco B5 F5 E5 D5 B5 D5 E5 F5

Harm.

w/ bar

(5) (5) (5) (5)

-2 1/2 -1/2 -3 1/2 -2 1/2 -1/2 -4 1/2

Pitch: D  
A

D

B5 F5 E5 D5 B5 D5

Harm.

w/ bar

(12) (12) (5) (5)

-2 1/2 -5 -2 1/2 -2 1/2 -2 1/2 -3 1/2 -1 -2 1/2 -4 1/2

Pitch: A  
E

E  
B

88(2)



Gtr. 4 tacet

E5

B5      C5      E5

B5   B $\flat$ 5   E5

B5      C5      E5

Gtrs. 2 & 3

[illegible]

B5    B $\flat$ 5    E5

F5

E5

B5      C5      E5

B5 B $\flat$ 5 E5

soul. \_\_\_\_\_  
\_\_\_\_\_ match.

I hy - per - ven - ti - late  
But I shift in - to \_\_\_\_\_ high gear,

as I ac - cel - er - ate  
soon they just dis - ap - pear. \_

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, and the second system contains the next two measures. The melody is written in treble clef with a key signature of one sharp (F#). The notes are: Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter); Measure 2: E4 (quarter), D4 (quarter), C4 (half); Measure 3: B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half); Measure 4: C3 (half), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter). Below the melody, there are four 'P.M.' (Pedal Markings) corresponding to the measures, each followed by a dashed line and a vertical bar line. The bass line is shown in a simplified format below the melody, with circles containing numbers representing fingerings. The fingerings are: Measure 1: 2, 0, 0, 2, 0, 1; Measure 2: 2, 0, 2, 0, 2, 0; Measure 3: 2, 0, 3, 2, 2, 0; Measure 4: 2, 0, 0, 2, 2, 0, 0, 0, 0.

B5                  C5                  E5

B5      B $\flat$ 5      E5

till I've lost all \_\_\_\_ con - trol. \_\_\_\_\_  
You can't jail \_\_\_\_ what you \_\_\_\_ can't catch. \_\_\_\_\_ }

Gtr. 2

The first system of the musical score for 'The Wind' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed eighth notes. There are three measures of whole rests, each labeled 'P.M.' (Palm Mute) with a dashed line underneath. The system ends with a double bar line.

Gtr. 3

[illegible]

E5 B5 C5 E5 B5 Bb5 E5

My speed be - comes re - lent - less, \_\_\_\_

Rhy. Fig. 3  
Gtrs. 2 & 3

P.M. ---| P.M. ---| P.M. ---| P.M. ---|

2 0 0 0 2 0 0 0 4 5 0 0 0 0 4 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B5 C5 E5 B5 Bb5 E5 F5

con - test - ing all my sens - es. \_\_\_\_

End Rhy. Fig. 3

P.M. ---| P.M. ---| P.M. ---| P.M. ---|

2 0 0 0 2 0 0 0 4 5 0 0 0 0 4 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtrs. 2 & 3: w/ Rhy. Fig. 3

E5 B5 C5 E5 B5 Bb5 E5 B5 C5 E5 B5 Bb5 E5 F5

White line ap - pear - ing fast - er, \_\_\_\_ prompt - ing death and dis - as - ter. \_\_\_\_

Pre-Chorus

E5 C5 B5 Bb5 E5 C5 B5 Bb5 E5 C5 B5 Bb5

Gtrs. 2 & 3

tr~~~~~ tr~~~~~ tr~~~~~

tr~~~~~ tr~~~~~ tr~~~~~

9 10 9 7 6 (7) 9 10 9 7 6 (7) 9 10 9 7 6 (7)

E5 F5 E5 C5 B5 Bb5

{ My su - per - son - ic ma - chine. \_\_\_\_  
I hear the en - gines scream - ing. \_\_\_\_

P.M. ---|

tr~~~~~

tr~~~~~

10 9 10 9 6 (7)

E5 C5 B5 Bb5 E5 C5 B5 Bb5 E5 D5 E5 F5

Get out of my  
I'm burn - ing up the

9 10 9 6 7 9 10 9 6 7 0 0 0 0 0 0 7 9 10 8

P.M. ---|

### Chorus

1st time, Gtrs. 2 & 3: w/ Rhy. Fig. 2 (2 times)  
2nd time, Gtrs. 2 & 3: w/ Rhy. Fig. 2 (1 3/4 times)

B5 F5 E5 D5 B5 D5 E5 F5

fast lane, like a jet plane, like a

B5 F5 E5 D5 B5 D5

freight train. I'm driv - ing in - sane. Ad - dict - ed to the

B5 F5 E5 D5 B5 D5 E5 F5

fast lane, rush - ing to my brain, no time

B5 F5 E5 D5 B5 D5

to ex - plain. This is my do - main. Ad - dict - ed to the

1.

E5 B5 C5 B5 Bb5 N.C.

fast lane.

Gtrs. 2 & 3

P.M. ---| P.M. ---|

2 0 0 0 2 0 0 9 7 10 8 9 7 8 6 (8) (6)

2. B5 F5 E5 G5 Bb5 A5 G5

my do - main.

Gtrs. 2 & 3

let ring -----

P.M.

Slower ♩ = 121

E5

Fast lane.

\*Gtr. 5 (dist.)

f

w/ bar -----

-1 1/2 (0) -3 1/2

\*Chris Broderick; doubled throughout

Gtrs. 2 & 3

P.S. -----

Guitar Solo

E5 B5 C5 B5 Bb5 C#5 C5 B5

w/ bar -----

stack

Rhy. Fig. 4

End Rhy. Fig. 4

92(6)

Gtrs. 2 & 3: w/ Rhy. Fig. 4 (2 times)

E5 B5 C5 B5 Bb5 C#5 C5 B5

Gtr. 5

E5 B5 C5 B5 Bb5 C#5 C5 B5

E5 B5 C5 B5 Bb5

Gtr. 5

\*Lightly touch the strings near the saddles with the pinky side of the pick-hand palm. While executing a trill with the fret-hand, produce random harmonics by gradually sliding the pick-hand along the strings away from, then toward the bridge.

Gtrs. 2 & 3

Gtr. 5 tacet

Gtr. 4

Rhy. Fig. 5

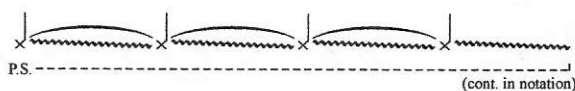
Gtrs. 2 & 3

93 (7)





Gtr. 4 tacet



Gtr. 1

Musical notation for Gtr. 1, showing a series of eighth notes and a final quarter note. Below the staff is a guitar fretboard diagram with fingerings: 4 2 4 2 4 2 4 2 4 2 0 4 2.

### Outro Double-time feel

Gtr. 1 tacet

B5

F5

E5

D5

Musical notation for Gtr. 1, showing a series of eighth notes and a final quarter note. Below the staff is a guitar fretboard diagram with fingerings: 4 2 4 2 4 2 4 2 4 2 0 4 2.

\*Gtr. 6 (dist.)

Musical notation for Gtr. 6 (dist.), showing a series of eighth notes and a final quarter note. Below the staff is a guitar fretboard diagram with fingerings: 9.

\*Dave Mustaine

Rhy. Fig. 6

Gtrs. 2 & 3

Musical notation for Gtrs. 2 & 3, showing a series of eighth notes and a final quarter note. Below the staff is a guitar fretboard diagram with fingerings: 4 2 4 2 4 2 4 2 4 2 0 4 2 2 4 10 9 7 7.

B5

D5

E5

F5

Musical notation for Gtr. 1, showing a series of eighth notes and a final quarter note. Below the staff is a guitar fretboard diagram with fingerings: 4 2 4 2 4 2 4 2 4 2 0 4 2.

Musical notation for Gtr. 1, showing a series of eighth notes and a final quarter note. Below the staff is a guitar fretboard diagram with fingerings: 6 1/2 9.

End Rhy. Fig. 6

Musical notation for Gtrs. 2 & 3, showing a series of eighth notes and a final quarter note. Below the staff is a guitar fretboard diagram with fingerings: 4 2 4 2 4 2 4 2 4 2 0 4 2 2 4 7 9 10 8.

B5

Gtr. 6

D5      E5      F5      B5

F5      E5      D5

B5

D5                      E5                      F5

B5

F5                      E5                      D5

B5

D5                      E5                      F5

from Megadeth - *Th1rt3en*

# Black Swan

Words and Music by Dave Mustaine

Intro  
Fast ♩ = 145

\*\*B5

A5

E5

\*Gtr. 1 (dist.)

*f*

TAB

\*Dave Mustaine

Gtrs. 2 & 3 (dist.)

Rhy. Fig. 1

*f*

TAB

\*\*Chord symbols reflect basic harmony.

B5

A5

B5

A5

*sva*

TAB

End Rhy. Fig. 1

P.M. -----|

(2) 2 0 2 2 0 2 2 | 2 0 2 2 0 2 4 | 2 2 2 2 2 0 4

[illegible]



Verse

Gtr. 1 tacet

A5                      N.C.                      E5                      B5                      N.C.                      B5

1. I thought a de - sire \_\_\_\_\_ worth an - y pleas - ure \_\_\_\_\_

Gtr. 1

(14) (14)

Gtrs. 2 & 3

(4) 7 5 7 7 5 7 5 (5) 0 0 7 5 0 7 5 0 7 (7) 0 7

A5                      E5                      B5

can nev - er real - ly be \_\_\_\_\_ a sin in vain. \_\_\_\_\_

Riff A

Gtrs. 2 & 3

End Riff A

(7) 7 5 7 7 5 7 5 7 5 5 7 5 5 0 7 5 0 7 5 0 7 7 5 5 7

A5                      N.C.                      E5                      B5                      N.C.                      B5

One hun - dred and one \_\_\_\_\_ shots of \_\_\_\_\_ op - por - tu - ni - ty,

(7) 7 5 7 7 5 7 5 (5) 0 0 7 5 0 7 5 0 7 (7) 0 7

A5

E5

B5

I'd glad-ly take them all a - gain and a - gain and a - gain.

Rhythmic notation: (7) 7 5 7 7 5 7 5 | 7 5 5 7 5 5 0 | 7 5 0 7 5 0 7 | 5 7 8 7 5 7 2

## Pre-Chorus

A/C#

D

G5

B5

My an - gels left me with sor - rows all my own.

Rhythmic notation: (4) 2 2 2 2 2 2 4 2 4 | 4 4 4 4 4 2 4 5 | 5 5 5 5 5 5 3 | 2 5 4 0 2

Labels: Rhy. Fig. 2, End Rhy. Fig. 2, P.M.-----|

A/C#

D

G5

Well, now I'm here with the dev - il all my own.

Rhythmic notation: (4) 2 2 2 2 2 2 4 2 4 | 4 4 4 4 4 2 4 5 | 5 5 5 5 5 5 3

Labels: Rhy. Fig. 3, P.M.-----|

F#5

Rhythmic notation: (3) 2 5 4 0 2 | 2 2 2 2 2 2 2 | 3 4 2 4 3 2 0

Labels: End Rhy. Fig. 3, P.M.-----|

100(4)

B5

**Rhy. Fig. 4**

End Rhy. Fig. 4

D5

B5

## Gtr. 2

A5

E5

A5

B5

2. 1

*loco*

Gtr. 1

Gtr. 3

P.M. -----|

Verse

Gtrs. 2 & 3: w/ Riff A (3 times)

Gtr. 1 tacet

B5 A5 E5 B5

prom-ised on my soul not to get car-ried a-way. It

Gtr. 1

A5 E5 B5

al-ways starts out psy-che-del-ic, and then it turns to black. My

A5 E5 B5

head starts sway-ing, I for-got what it was that I was say-ing. I

A5 E5 B5

don't know where I am \_\_\_\_ and I'll nev - er, nev - er make it back. \_\_\_\_

Gtrs. 2 & 3

**Bridge**

\*B5 F#5 G5 A5

Oo, I sealed my fate, \_\_\_\_ and I paid my debt. \_\_\_\_

\*Chord symbols reflect harmony implied by Bass (next 6 meas.).

B5 A5 B5 N.C. F#5 B5 N.C. F#5 B5

I fell from grace \_\_\_\_ with deep \_\_\_\_ re - gret. \_\_\_\_

**Pre-Chorus**

Gtrs. 2 & 3: w/ Rhy. Fig. 2

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (1st meas.)

A/C# D G5 B5 A/C#

My an - gels left \_\_\_\_ me with sor - rows all \_\_\_\_ my own. \_\_\_\_ And now - I'm here \_\_\_\_



D                      G5                      F#5

with the      dev - il      all   my   own.   

Gtrs. 2 & 3

P.M.-----|                      P.M.-----|

(2) 4 4 4 4 4 4 5      5 5 5 5 5 5 3      2 5 4 0 2      3 4 2 4 3 2 5

### Chorus

Gtrs. 2 & 3; w/ Rhy. Fig. 4 (8 times)

B5      D5      F#5                      B5      D5      F#5

A, just   like   a church - yard   shad - ow                      creep - ing af - ter   me,   

B5      D5      F#5                      B5      D5      F#5

it's on - ly there   to ter - ri - fy   my mind.    A black swan   keeps haunt - ing me.

B5      D5      F#5                      B5      D5      F#5

Just   like   a church - yard   shad - ow,                      there's noth - ing   left   to   see.   

B5      D5      F#5                      B5      D5      F#5

It's on - ly there   to ter - ri - fy   my mind.    A black swan   keeps haunt - ing me.   

\*Gtr. 4 (dist.)

P.S.-----|

3/14

9

\*Chris Broderick

Guitar Solo

C#5 E5 G#5

Gtr. 4

14 14 14 14 12 14 12 14 12 14 12

Gtrs. 2 & 3 Rhy. Fig. 5 End Rhy. Fig. 5

6 (6/4) 9 (9/7) 6 6 6 6 6 6 6

Gtrs. 2 & 3: w/ Rhy. Fig. 5 (3 times)

C#5 E5 G#5 C#5 E5 G#5

Gtr. 4

14 16 12 13 13 11 13 11 15 15 15 13 13 13 (13) 9 9 4 16

C#5 E5 G#5

10 12 9 10 9 11 9 10 11 11 11 9 11 12 9 12 11 12 9 11 9 12 9 12

Pre-Chorus

B5

A/C#

D

My an - gels left me with sor -

Gtr. 4

Gtrs. 2 & 3

P.M. -----

P.M. -----

G5

Gtr. 4 tacet

B5

- rows all my own.

P.M. -----

Gtrs. 2 & 3: w/ Rhy. Fig. 3

A/C#

D

G5

F#5

And now I'm here with the dev - il all my own.

Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 4

B5

D5

F#5

Oo, all my own. Just like a church - yard shad - ow

106 (10)

B5 D5 F#5

creep - ing af - ter me,

Rhy. Fig. 6 End Rhy. Fig. 6

Gtrs. 2 & 3

P.M.

B5 D5 F#5 B5 D5 F#5

it's on - ly there to ter - ri - fy my mind. A black swan keeps haunt-ing me.

B5 D5 F#5 B5 D5 F#5

Just like a church - yard shad - ow, there's noth - ing left to see.

B5 D5 F#5 B5 D5 F#5

It's on - ly there to ter - ri - fy my mind. A black swan keeps haunt-ing me.

Gtrs. 2 & 3: w/ Rhy. Fig. 4 Gtrs. 2 & 3: w/ Rhy. Fig. 6 (5 times)

Outro-Chorus

B5 D5 G5 F#5

Just like a church - yard shad - ow

Gtr. 4

8va

Rhy. Fig. 7 End Rhy. Fig. 7


Gtrs. 2 & 3

P.M.

B5                          D5                          G5                          F#5

B5 D5 G5 F#5

there's noth - ing left \_\_\_\_\_ to see. \_\_\_\_\_



21 17 19 21 18 19 21 18 19 21 18 19 21 20 19 (19) 20 19 21 (21)

[illegible]

Gtrs. 2 & 3

P.M.

4 (4) 7 (5) 5 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 9 (9)



from Megadeth - *Th1rt3en*

# Wrecker

Words and Music by Dave Mustaine

## Intro

Fast ♩ = 171

\*Em7

N.C.

Em7

Gtrs. 1 & 2 (dist.)

\*Chord symbols reflect implied harmony.

N.C.

Em7  
Riff A

N.C.

End Riff A

Em7

Gtrs. 1 & 2

D5

Em7

Gtr. 3 (dist.)

*mf*

D5      Em7

(7) 2 3 0 5 3 0 7      3 0 5 2 0      7      0      2 3 0 5 3 0 7

G5      Em7

3 0 5 2 0      7      0      2 3 0 5 3 0 7      3 0 5 0 3 2 1 0

PM. ----- 4

**Verse**  
 Gr. 3 tacet  
 Em7      \*Em7/G      Em7

1. It does-n't mat-ter      what      car — you      drive, —      she'll      wreck it!

**Riff B**      **End Riff B**

PM. --- 4      PM. ----- 4

(0) 2 3 0 5 3 0 7      3 0 5 0 0 0 0      2 3 0 5 3 0 7      3 0 5 0 0 0 0 0

\*Bass plays G.

110 (2)

It does-n't mat-ter where you sleep — at night, — she'll wreck it!

\*\*\*Cmaj9 G5 Em7

Does - n't mat - ter just how bad it hurts, she'll wreck it!

**Pre-Chorus**

Em7

D5 E5

My bleached bones in the desert, it's all

Rhy. Fig. 1

P.M. ---| P.M. -----|

(2) 2 5 7 3 5 0 0 0 0 0 0 0 0 0 0 0 0 0 2 2 0

she's left of me.

End Rhy. Fig. 1

P.M.

111 (3)

Chorus  
E5

G5

A5

Poi - son i - vy in your touch. Be-ing with you de - stroyed so much.

Rhy. Fig. 2

P.M. -----|

P.M. -----|

P.M.

(0) 0 0 0 0 0 0 0 0 2 3 2 0 2 1 0 5 3 3 3 3 3 3 3 3 3 3 2 3 2 0 2 1 2 0

Bb5

A5

E5

Home wreck - er.

P.M. -----|

P.M. -----|

(2) (6) 0 0 0 1 2 0 2 0 0 0 0 0 0 0 0 0 0 0 2 1 0 3 2 1 2 0

G5

A dead - ly ven - om in your kiss. Hell can't

P.M. -----|

P.M. -----|

(2) (6) 0 0 0 0 0 0 0 0 0 2 3 2 0 2 1 0 5 3 3 3 3 3 3 3 3 3 3 3 2

To Coda

A5

Bb5

A5

E5

be worse than this. Home wreck - er.

P.M. -----|

P.M. -----|

(2) 3 2 0 2 1 3 2 0 0 0 0 3 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0

# Guitar Solo

\*Gtr. 4 (dist.)

Em7

Em7

N.C.

Em7

\*Dave Mustaine

Gtrs. 1 & 2

End Rhy. Fig. 2

G5

Em7

N.C.

Em7

G5

Em7



# Verse

Gtr. 1: w/ Riff B (3 times)  
Gtr. 2: w/ Riff B

Gtr. 4 tacet

E7 Em7/G Em7

2. It does-n't mat-ter what you pre-tend, she'll wreck it!

Gtr. 4

Em/G G5 Em7

It does-n't mat-ter what you de-fend, she'll wreck it!

Gtr. 2

P.M. --| P.M. -----|

Gtr. 2: w/ Riff B Em7/D Em7#13/C#

It does-n't mat-ter how you live your life. Does-n't mat-ter an-y-more to your wife.

Gtrs. 1 & 2: w/ Riff C Cmaj9 G5 Em7

Does-n't mat-ter e-ven how you die, she'll wreck that too.

## Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5 E5 D5 E5 F5 E5

Like a vul-ture pick-in' my bones clean, it's all that's left of

D.S. al Coda

Em7 Cmaj7 Em(add#4) Em E5

me.

Riff D

Gtrs. 1 & 2

End Riff D

let ring ----- let ring ----- let ring ----- let ring ----- let ring ----- let ring -----

9 0 7 0 5 0 3 0 4 5 0 2 3 2 0 2 1 0 3 2 0

⊕ Coda

Interlude  
E5

P.M. P.M.

(0) 2 1 0 3 2 1 2 (2) 3 2 0 2 1 0 3 0 2 (2) 3 2 0 2 1 0 3 0 2

F#5

P.M. P.M. P.M.

(2) 3 2 0 2 1 0 3 0 (2) 3 2 0 2 1 0 3 0 4 (4) 5 4 2 4 3 2 5 2 4

E5

A5

Bb5

A5

E5

1.

P.M. P.M. P.M. ----

(4) 5 4 2 4 3 2 5 2 (2) 3 2 0 2 1 0 3 0 0 0 0 3 2 2

115 (7)

2.

E5

G5

F#5

Guitar Solo  
F#5

E5

F#5

\*Gtr. 5 (dist.)

*f*

\*Chris Broderick

Gtrs. 1 & 2

P.M. -----|

G5

F#5

G#5

A5

F#5

B5

*loco*

P.M. -----|

C#5

A5

B5

F#5

P.M. -----|

8va - E5 F#m7 E5

Gtr. 5

5

grad. release

w/ bar

15 14 17 19 17 14 17 19 22 19 17 14 19 21

T

(21)

-4 1/2

Gtr. 4

12 12

Gtrs. 1 & 2

P.M. - - - - -

(2) 4 4 4 4 4 2 2 4 3 2 4 3 2 2 0

**Guitar Solo**  
Gtr. 5 tacet

D5 E5 F5 E5 F#5 G5

Gtr. 4

1/4

(12) (12) 14 12 14 (14) 12 14 13 12 13 14 12 14 14 12 14

Gtrs. 1 & 2

P.M. - - - - - P.M. P.M. - - - - - P.M. P.M. - - - - -

(2) 0 0 0 0 0 0 2 0 0 0 0 0 3 0 2 0 0 0 0 0 4 5

E5 A5 B5 G5  
 12 12 14 14 12 15 12 12 14 14 12 15 12 14 17 12  
 P.M. P.M. P.M.  
 (5) 3 3 3 3 2 0 0 0 0 0 4 2 0 5 3

A5 E5 D5 E5  
 8va  
 15 12 14 16 17 15 12 17 12 15 12 12 14 17 15 12 14 15 12 12 15 17 (17) 17 (17)  
 P.M. P.M.  
 (5) 3 3 3 3 2 0 2 0 2 0 2 0 2 0 0 7

D5 C5 Bb5 Em7  
 loco  
 17 15 13 17 17 15 13 15 12 15 15 14 12 14 14 14 13 12 14 13 (13) 10 12  
 (7) 9 8 7 5 7 6 5 3 5 4 3 1 3 2 0



Verse

Gtrs. 1 & 2: w/ Riff B (1 1/2 times)

3. Does - n't mat - ter where \_\_\_\_ you live. \_\_\_\_

Gtr. 4

P.S. -----

(12)

Does - n't mat - ter what \_\_\_\_ you drive. \_\_\_\_

P.S. -----

G5 E5

Gtr. 4

0 2 0 2 0 2 0 2 0 3 0 3 0 3 0 3 0 3 0 4 0 4 0 4 0 4 0 4 0 5 0 5

Gtrs. 1 & 2

P.M. -----

(0) 2 3 0 5 3 0 7 3 0 5 0 3 2 1 2 0

Pre-Chorus

E5

Em7

Cmaj7

Em(add#4)

Em

E5

Em7

Em

Esus4

Em

Gtrs. 1 & 2: w/ Riff D

E5

Em7

Cmaj7

Em(add#4)

Em

E5

# Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2

E5

G5

A5

Poi - son i - vy in your touch. Be - ing with you de - stroyed so much.

Bb5

A5

E5

Home wreck - er. A dead - ly ven -

G5

A5

Bb5

A5

E5

- om in your kiss. Hell can't be worse than this. Home wreck - er.

Gtr. 3

Gtr. 4

(7) (7) 0 2 1 0 3 2 1 0

# Outro

Gtrs. 1 & 2: w/ Riff A (4 times)

Em7 D5 Em7 D5 Em7

(2) (2) 0 2 0 2 0 2 0 2

N.C. Em7 N.C.

P.S.

(2) (2) 0 2 0 2 0 2 0 2

# from Megadeth - *Th1rt3en*

## Millenium of the Blind

Words and Music by Dave Mustaine and Marty Friedman

Intro  
Slowly ♩ = 68

\*Gtr. 2 (dist.)

Am C G Dadd9/F# F E/G#

*f*

T  
A  
B

7 4 5 7 5 4 5 4 5 7 5 6 7 5 5 7 8

\*Chris Broderick

\*\*Gtr. 1 (clean) **Riff A**

*mf*

let ring ----- | let ring ---- | let ring ----- | let ring ----- | let ring ----- | let ring ---- |

T  
A  
B

0 2 2 1 0 1 2 0 0 0 2 3 2 0 3 2 0 2 3 2 1 1 0 0 1

\*\*Doubled throughout

Am C G Dadd9/F# F E/G#

T  
A  
B

7 4 5 7 5 7/9 7 9 11 9 11/12 11 12/14 14/17 17 17 14

**End Riff A**

let ring ----- | let ring ---- | let ring ----- | let ring ----- | let ring ----- | let ring ---- |

T  
A  
B

0 2 2 1 0 1 2 0 0 0 2 3 2 0 3 2 0 2 3 2 1 1 0 0 0



Gm Bb+/F# Bb/F

12

Riff B

let ring

Ebmaj7 D7add4 Gm A5 Gm/Bb

11

let ring

Eb F7 D5 C7 B7

End Riff B

let ring

124(2)



E5 F5 E5 Bb5 A5 Ab5 G5 E5 F5 E5 Bb5 A5 Ab5 G5

or else — you're go - ing down — with the ship, death on the rocks. —

End Rhy. Fig. 1

P.M. —————

2 2 2 2 3 3 3 3 2 2 2 2 8 7 6 5 2 2 2 2 3 3 3 3 2 2 2 2 8 7 6 5  
0 0 0 0 1 1 1 1 0 0 0 0 6 5 4 3 0 0 0 0 1 1 1 1 0 0 0 0 6 5 4 3

**Chorus**  
E5 Bb5 A5 E5 \*Bb5/G A5

Blind fol - low, blind lead.

**Riff C**  
Gtr. 4 (dist.)

*mf*

End Riff C

Gtr. 3

P.M. —————

P.M. —————

2 8 7 3 2 1 3 2 1 2 7 8 7 3 2 1 3 2 1  
0 6 5 0 5 6 5 0 5 6 5 0 5 6 5 0 5 6 5

\*Bass plays G.

Gtr. 4: w/ Riff C  
E5 Bb5 A5 E5 Bb5/G A5 N.C.

All our hopes and dreams, — washed out to sea.

Gtr. 3

P.M. —————

2 8 7 3 2 1 3 2 1 2 7 8 7 3 2 1 3 2 1 2  
0 6 5 0 5 6 5 0 5 6 5 0 5 6 5 0 5 6 5

126(4)

# Interlude

Gtr. 1: w/ Riff A

Am

C

G

Dadd9/F#

F

E/G#

Gtr. 2

Gtr. 3

Gtr. 3 tacet

Am

C

G

Dadd9/F#

F

E/G#

Gtr. 2

# Verse

Gtr. 1: w/ Riff A

Am

C

G

Gtr. 2 tacet

Dadd9/F#

F

E/G#

Am

C

G

2. Well, all your mon-ey's ours to bank-roll cor-rupt wars. \_

You can't see what you're fight-ing for. \_

Dadd9/F#

F

E/G#

Gtr. 1: w/ Riff B

Gm

Bb+/F#

Bb/F

Ebmaj7

D7add4

Trust your lead - ers as they send you out - to die.  
(Trust your lead - ers as they send you out - to die.)





E5 Bb5 A5 E5 Bb5/G A5

All our hopes and dreams, \_\_\_\_\_ washed out to sea.

**Bridge**  
A5 E5

Spoken: At the start of time, man - y cen - tu - ries a - go, came the spawn-

Gtr. 3

Gtr. 6 (dist.)

B5 F#5

ing of Christ and the An - ti - christ and dark - ness fell up - on our peo - ple.

129 (7)

D5

A5

And the chil-dren, they were born - face-less. With - out eyes, - they could not see.

P.M. -----|

P.M. -----|

7 5 7 5 7 5 7 5 7 5 7 5 3 2 1 3 2 1 2 0 2 0 2 0 2 0 2 0 2 0 2 0 3 2 1 3 2 1

7 5 3 2 1 3 2 1 2 0 3 2 1 3 2 1

E5

F5 N.C.

Born un - to them - selves, they lived and they died in the mil - len - ni - um of the blind.

Gtr. 2

Gtr. 3

Gtr. 6

P.M. -----|

P.M. -----|

P.M. -----|

2 0 2 0 2 0 2 0 2 0 2 0 2 0 3 2 1 3 2 1 3 10 (11) 10 (11) 10 (11) 8 (11) 8 (10) 7 (9)

2 0 3 2 1 3 2 1 3 3 2 1 3 2 1 3

Gtr. 6 tacet  
E5

Gtr. 6 tacet  
E5

Gtr. 2

Gtr. 3

\*Bass plays G.

E5

20

Gtr. 4: w/ Riff C (2 times)

E5

E5

8va -

20

Gtr. 2 tacet

E5

Bb5

A5

E5

Bb

A5

C5

Music notation for Gtr. 2, featuring chords E5, Bb5, A5, E5, Bb, A5, and C5. The lyrics "All our hopes and dreams, \_\_\_\_\_ washed out to sea." are written below the staff.

Gtr. 3

Music notation for Gtr. 3, featuring a melodic line with a 6th fret bend and a corresponding bass line with fret numbers 0, 5, 7, (7), 3, 2, 1, 3, 2, 1, 0, 2, 3, 5, 7, 10, (10).

### Outro

Am

C

G

Dadd9/F#

F

E/G#

Gtr. 1

Music notation for Gtr. 1, featuring a melodic line with "let ring" markings and a corresponding bass line with fret numbers 0, 2, 2, 1, 0, 1, 2, 0, 2, 3, 2, 0, 2, 0, 0, 2, 3, 2, 0, 2, 3, 2, 1, 1, 0, 0, 1.

Gtr. 3

Music notation for Gtr. 3, featuring a melodic line with a 7th fret bend and a corresponding bass line with fret numbers 7, 5.

Am

C

G

Dadd9/F#

F

E/G#

Asus2

Music notation for Gtr. 1, featuring a melodic line with "let ring" markings and a corresponding bass line with fret numbers 0, 2, 2, 1, 0, 1, 2, 0, 2, 3, 2, 0, 2, 0, 0, 2, 3, 2, 0, 2, 3, 2, 1, 1, 0, 0, 0.

Music notation for Gtr. 3, featuring a melodic line with a 5th fret bend and a corresponding bass line with fret numbers (5).

132 (10)

# Deadly Nightshade

from Megadeth - *Th1rt3en*

Words and Music by Dave Mustaine

## Intro

Moderately ♩ = 132

Chord symbols: \*\*E5 F5 E5 G5 F#5 F5 E5 F5 E5 G F# F

(Laughter) \*Gtrs. 1 & 2 (dist.)

Riff A

grad. bend

f

1 2 3 2

0 5 4 3 0 2 3 2

0 3 2 1 0 2 1 0

End Riff A

\*Composite arrangement

\*\*Chord symbols reflect implied harmony.

Chord symbols: E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 E5 F5

P.M.

0 0 0 2 3 0 0 0 2 3 0 0 0 2 3 0 1 0 1

Chord symbols: E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 F5 NC.

P.M.

0 0 0 2 3 0 0 0 2 3 0 0 0 2 3 1

## Verse

Chord symbols: E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 E5 Bb5

1. Come now, my love - ly, won't you  
2. Each night at mid - night, dat - ing back in -

Riff B

P.M.

0 0 0 2 3 0 0 0 2 3 0 0 0 2 3 0 8 6 0 8 6



E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 E5 D5 C#5

take a mid - night stroll \_\_\_\_\_ with \_\_\_\_\_ me?  
to night the fog \_\_\_\_\_ of time, \_\_\_\_\_

P.M. P.M.

0 0 0 2 3 0 0 0 2 3 0 0 0 2 3 0 6 4

E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 E5 F5

Through the mist - y air, \_\_\_\_\_ the things I keep  
an - oth - er vic - tim falls. \_\_\_\_\_ The things I've done,

P.M. P.M.

0 0 0 2 3 0 0 0 2 3 0 0 0 2 3 0 3 1 0 1

E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 Bb5 \*F5/A

I should - n't dare.  
the voic - es call.

End Riff B

P.M.

0 0 0 2 3 0 0 0 2 3 0 0 0 2 3 3 1 3 1

\*Bass plays A.

Gtrs. 1 & 2: w/ Riff B

E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 E5 Bb5 E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 E5 D5 C#5

My gar - den's so \_\_\_\_\_ in - vit - ing and its  
The ho - ur - glass runs \_\_\_\_\_ out on \_\_\_\_\_ us. Ash - es to ash - es, dust \_\_\_\_\_ to dust. \_\_\_\_\_

E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 E5 F5 E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 Bb5 F5/A

Be care - ful what you touch, \_\_\_\_\_ lest \_\_\_\_\_ the grave \_\_\_\_\_ is what you lust. \_\_\_\_\_  
The kill - ers must be fed. \_\_\_\_\_ The soil \_\_\_\_\_ is red \_\_\_\_\_ now that you're dead.

# **Chorus**

1st time, Gtrs. 1 & 2: w/ Riff A (2 times)  
 2nd time, Gtrs. 1 & 2: w/ Riff A (3 1/2 times)  
 3rd time, Gtrs. 1 & 2: w/ Riff A (4 times)  
 3rd time, Gtr. 6: w/ Fill 1

E5 F5 E5 G5 F#5 F5 E5 F5 E5

You're \_\_\_\_\_ get - ting ti - red.

Draw \_\_\_\_\_ the blinds. \_\_\_\_\_ Par - a - lyzed. \_

G F# F E5 F5 E5 G5 F#5 F5

Don't close \_\_\_\_\_ your eyes. \_\_\_\_\_ Your dreams \_ be - come night -

\_\_\_\_\_ Gripped \_\_\_\_\_ with fear. \_\_\_\_\_

1. E5 F5 E5 G F# F N.C.

- mares from the dead - ly night - shade.

\*w/ echo set for dotted quarter-note regeneration w/ 2 repeats.

Oo. \_\_\_\_\_

2. E5 F5 E5 G F# F E5 F5 E5 G5 F#5 F5

- mares from the dead - ly night - shade. You're \_\_\_\_\_ get - ting ti -

Draw \_\_\_\_\_ the blinds. \_\_\_\_\_

Fill 1  
 Gtr. 6

12

135(3)

To Coda

E5 F5 E5 G F# F E5 F5 E5 G5 F#5 F5

red. Don't close your eyes. Your dreams be - come night -

Par - a - lyzed. Gripped with fear.

E5 F5 E5 B5

- mares from the dead - ly night -

(De -

Gtrs. 1 & 2

grad. bend

1

2 2 3 2 4 4 4 4 4 4 4 4 4

0 2 2 2 2 2 2 2 0

Bridge  
Half-time feel

D5/A Bb5 A5 G5 A5 D5/A Bb5 A5 G5 A5

- shade. Your burn - ing throat. Your heart rate soars.

lir - i - um. Man - i - a. Hal - lu - ci -

7 7 8 8 8 7 5 3 5 7 5 8 8 8 7 5 3 5

End half-time feel

D5/A Bb5 A5 G5 A5 D5/A Bb5 A5 G5 F#5 F5

Los - ing your mind Can-not breathe, you're go - ing

na - tion. Suf - fo - ca - tion.

# Interlude

Gtrs. 1 & 2: w/ Riff A

E5 F5 E5 G5 F#5 F5 E5 F5 E5 G F# F

blind.

Gtrs. 3 & 4 (dist.)

*mf*  
P.S.

# Guitar Solo

Gtrs. 3 & 4 tacet

E5 Eb5 D5 E5 Eb5 D5 E5

\*Gtr. 5 (dist.)

*f* grad. bend 1/2 hold bend 15 grad. release 15

\*Chris Broderick

# Riff C

Gtrs. 1 & 2

P.M. P.M.

E $\flat$ 5 D5 E5 E $\flat$ 5 D5 E5 E $\flat$ 5 D5 G5 E5

grad. bend

(15) 12 (12) 0 15

End Riff C

P.M. P.M.

7 6 5 0 0 0 0 0 0 0 7 6 5 0 0 0 7 6 5 5 7

Gtr. 1: w/ Riff C (3 times)  
Gtr. 2: w/ Riff C

E $\flat$ 5 D5 E5 E $\flat$ 5 D5 E5

grad. release

hold bend

(15) 15 15 15 (15) 15

E $\flat$ 5 D5 E5 E $\flat$ 5 D5 E5 E $\flat$ 5 D5 G5 E5

grad. bend

1/2

PS. 12 15

E $\flat$ 5 D5 E5 E $\flat$ 5 D5 E5

T

19 12 15 14 15 11 14 12 11 13 12 10 12 11 9 8 12 9 8 7 9 8 7 9 8 10 9 7 10 9 7

Riff D

Gtr. 2

P.M. P.M.

9 8 7 9 8 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0





The musical score for "The Wind" by Peter Max is presented in two systems. The first system features a guitar part on a single staff with a key signature of one sharp (F#) and a 2/2 time signature. The guitar part is divided into three measures, each with a chord label above it: E5, G5, and D#5/A#. The notes are written in a melodic style with various articulations, including slurs and ties. Below the guitar staff is a fretboard diagram showing the fingerings for each measure. The second system features a piano part on a single staff with the same key signature and time signature. The piano part is divided into two measures, each with a chord label below it: PM and D#5/A#. The notes are written in a melodic style with various articulations, including slurs and ties. Below the piano staff is a fretboard diagram showing the fingerings for each measure.

E5

Bb5/F G5/D A5/E

E5

G5

E5

E#5/B#

6

9 10 12 9 10 12 9 10 12 9 10 12 9 11 12 10 12 13 10 12 13 10 12 13 15 12 14 15 14 12 15 13 12 15 17 14 15 17

PM. -----| PM. -----| PM. -----|

2 0 0 0 0 7 8 5 7 0 0 5 0 0 3

F#5

A5

Gtr. 5 tacet

E#5/B#

\*Gtr. 6 (dist.)

*f* grad. release

1/2 1/4

4 4 4 4 4 4 4 4 4 4 2 4 2 4 2 4 3 2 4 3 2 4

\*Dave Mustaine

8va

Gtr. 5

19 (19)

Gtrs. 1 &amp; 2

PM. -----| PM.

4 2 2 2 2 2 2 2 2 3 3

141 (9)

F#5 C5/G A5/E B5/F# A5/F# E#5/B#  
 Gtr. 6  
 4 4/16 16 14 17 14 16 17 14 14 17 14 16 14 17 17 16 14 16 14 17 14

Gtrs. 1 & 2

P.M. -----|

let ring -----|

P.M. -----|

P.M. -----|

*D.S. al Coda (take 2nd ending)*

F#5 C5/G A5/E B5/F# G5 F#5 F5

14 17 14 0 17 14 16 14 17 16 14 16 16 14 16 14 16 15 14 16 14 15 14 16 14 16 15 14 16 15 14 16

P.M. ----- | let ring ----- | P.M. ----- |

4 4 2 2 2 2 5 2 4 2 2 5 4 3 1

# ⊕ Coda

E5 F5 E5 G F# F

- mares from the dead - ly night -

## Outro-Guitar Solo

Gtr. 1: w/ Riff C (4 times)  
Gtr. 2: w/ Riff C (2 times)

E5 Eb5 D5 E5

Eb5 D5 E5

- shade.

Gtr. 6

grad. bend

14 (14) 12 14 12 14 1 hold bend

Eb5 D5 E5

Eb5 D5 E5

Eb5 D5 G5 E5

Dead - ly

let ring

(14) 15 14 (14) 12 14 12 14 15 15 15 14 (14) 12 14

Eb5 D5 E5

Eb5 D5 E5

night - shade,

12 (12) 14 12 15 12 14 11 14 11 13 11 14 11 14 11 13 10 12 10 13 10 12

143(11)



Eb5 D5 E5 Eb5 D5 E5 Eb5 D5 G5 E5

uh. Dead - ly

P.S.

Gtr. 2: w/ Riff D (2 times)  
Eb5 D5 E5 Eb5 D5 E5

night - shade.

Eb5 D5 E5 Eb5 D5 E5 Eb5 D5 G5 E5 Eb5 D5 E5

Ah. Night - shade. Yeah!

loco steady gliss.

Gtr. 6 tacet  
Eb5 D5 E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5 G5 E5

Night - shade, uh.

from Megadeth - *Th1rt3en*

# 13

Words and Music by Dave Mustaine and John Karkazis

## Intro

Moderately  $\text{♩} = 136$

\*\*E5

E5/C

E5/C#

E5/C

### Riff A

\*Gtr. 1 (acous.)

*mf*  
*let ring*

\*Doubled throughout

\*\*Chord symbols reflect implied harmony.

E5

E5/C

E5/C#

E5/D

\*\*\*Gtr. 3 (elec.)

*pp* w/ dist. *mp*

12

\*\*\*Chris Broderick

†Vol. swell

Gtr. 4 (elec.)

††*pp* w/ dist. *mp*

12

12 10

††Vol. swell

Gtr. 1

End Riff A

*let ring*

Gtr. 2 (elec.)

*p* w/ dist.

Gtr. 1: w/ Riff A (1st 4 meas.)  
Gtrs. 2 & 4 tacet

E5 C5 A/C# C5

Gtr. 3

*f*

7 7 7 7 1/2 7 9 9 10 8 8

\*Gtrs. 5 & 6 (elec.)

*f*  
w/ dist.

2 5 7 5  
0 3 4 3

\*Composite arrangement

E5 Cmaj7 Asus2 A#5 B5

Gtr. 3

7 5 7 (7) 9 5 5 6 5 9 5 5 8 10 11 8 10 8 11 13 14 11 11 14 13 11

1/2

P.M. -|

Gtr. 1

let ring

2 4 5 0 5 4 3 4 5 0 5 4 0 4 5 0 5 4 0

Gtrs. 5 & 6

PM. -----|

2 5 2 3 3 3 3 3 4 4 4  
0 3 0 1 1 1 1 1 2 2 2

Gtr. 1 tacet  
E5

1. Well,

Gtr. 3

grad. release

Gtrs. 5 & 6

# Verse

Gtrs. 3, 5 & 6 tacet  
E5

E5/C

thir - teen times I went to the well to draw my thoughts, I'll gath - er and tell. Like

Gtr. 1

Riff B

let ring

E5/C#

E5/C

bricks that I've laid to build my life, those that crum - bled on - ly caused me strife. My

End Riff B

let ring

147 (3)

## E5

E5/C

thoughts be - came words \_ cast in - to the sea. \_ But they re - turned \_ al - ways haunt - ing me. Like a

### Riff C

Gtrs. 1, 5 & 6

E5/C#

E5/D

sev-ered arm \_ washed up on the shore, \_ I just don't think \_ I can give \_ an - y - more. \_

**End Riff C**

### Pre-Chorus

Gtr. 1 tacet

Esus4

Em

C6

C

A5

A7

B5

B(b6)

B5

Be - cause I've lived, — how man - y times — do I have to die? —

### Riff D

Gtrs. 5 & 6

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written on a single staff, with lyrics 'let ring' repeated four times, each followed by a dashed line indicating a sustained note. The second system consists of two staves. The top staff contains the melody, and the bottom staff contains the bass line, which includes fingerings (7, 5, 7, 7, 5, 7, 0, 7, 0, 5, 7, 2, 4, 2, 5, 4) and a final double bar line.

Esus4

Em

C6

C

A5

A7

B5

— Be - cause I've lived, — how man - y lives — do I have to die? —

**End Riff D**

End Riff D

let ring let ring let ring P.M.

7 5 7 7 5 7 0 7 0 5 7 4 4 4 4 4 4 4 4



# **Chorus**

Gtrs. 5 & 6: w/ Riff A (1 1/2 times)

E5 E5/C E5/C# E5/C E5 E5/C

Thir-teen times \_ and it's been luck-y \_ for me. \_ Oh, af-ter ev-'ry-thing, \_ you

E5/C# E5/D E5 E5/C E5/C# E5/C

still want me to bleed. \_ Thir-teen ways \_ to see the dev-il in \_ my eyes. \_

To Coda

End half-time feel  
B5

E5 E5/C E5/A A#5

Be-cause I stood here thir-teen times, \_ and I'm still a -

Gtrs. 5 & 6

let ring \_ P.M. \_

2 4 5 0 5 4 4 5 0 5 4 0 4 5 0 5 4 0 3 3 3 3 3 4 4 4

## **Interlude**

Gtr. 1: w/ Riff B

E5 E5/C

live.

Gtr. 7 (acous.)

mf

5 7 8 5 7 8 5 7 8 5 8 7 5 7

Gtrs. 5 & 6

dim.

6

E5/C#

Gtrs. 5 & 6 tacet  
E5/C

2. At

**Verse**  
**Half-time feel**

Gtrs. 1, 5 & 6: w/ Riff C  
E5

Gtr. 7 tacet  
E5/C

thir - teen, I start - ed down this path. Fueled with an - ger, mu - sic was my wrath.

E5/C#

E5/D

Years of claw - ing at scars that nev - er healed. Drown - ing my mind, the thoughts are too real.

**Pre-Chorus**

Gtrs. 5 & 6: w/ Riff D

Esus4 Em C6 C A5 A7 B5 B(b6) B5

Be - cause I've lived, how man - y times do I have to die?

Esus4 Em C6 C A5 A7 B5

Be - cause I've lived, how man - y lives do I have to die?

**Interlude**  
End half-time feel

A#5 B5 D#5 D#5 E5 D5 D#5 E5 D5 D#5 E5 D5 D#5 E5 D5 D#5

I'm still a - live. —

P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----|

3 3 3 3 3 4 7 8 9 7 5 8 9 7 5 8 9 7 5 8 9 7 5 8 9 7 5 8

1 1 1 1 1 2 5 6 7 5 6 7 5 6 7 5 6 7 5 6 7 5 6 7 5 6

0 0

E5 D#5 D5 Bb5 D5 F5 E5 D#5 D5 Bb5 D5 D#5

I can't get out. I can't jump out.

Rhy. Fig. 1 End Rhy. Fig. 1

P.M. --| P.M. ---| P.M. -----| P.M. --| P.M. ---| P.M. -----|

9 7 9 8 8 7 5 8 8 8 8 8 7 10 8 9 9 8 8 7 5 8 8 8 8 8 8 5 6

End half-time feel

Gtrs. 5 & 6: w/ Rhy. Fig. 1

E5 D#5 D5 Bb5 D5 F5 E5 D#5 D5 Bb5 D5 D#5

Too much to face. I can't e - rase.

Gtr. 3

16 17 19 16 17 19

# Guitar Solo

Gtrs. 5 & 6: w/ Rhy. Fig. 1 (2 times)

E5

D#5

D5 Bb5

D5

F5

E5

D#5

8va-----

loco

D5 Bb5

D5 D#5

E5

D#5

8va---

P.M.-----

D5 Bb5

D5

F5

E5

D#5

D5 Bb5

D5 D#5

8va-----

loco

Gtr. 3 tacet

E5

A5

G5

A5

C5

\*Gtr. 8 (elec.)

f

w/ dist.

1/4

P.M.-----

P.M.-----

\*Dave Mustaine

Rhy. Fig. 2

Gtrs. 5 & 6

P.M.-----

P.M.

slight P.M.-----

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A5 G5 A5 B5

1 12 15 12 14 15 14 12 14 14 12 14 12 14 13 12 15 15 12 15 14 13

P.M. -----| P.M. slight P.M. -----|

E5 A5 G5 A5 C5

8va ----- loco

1 17 17 15 12 12 15 12 15 14 15 14 14 12 14 14

P.M. -----| P.M. slight P.M. -----|

A5 G5 A5 B5 D5 D#5

12 14 12 14 12 15 12 14 15 14 12 14 15 12 14 12 15 12 14 15 14 12 12 12 17 17

P.M. -----| P.M. slight P.M. -----|

End Rhy. Fig. 2

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E5

E5 D#5 D5 Bb5 D5 D#5

grad. bend

(2) (2) 7 9 13 14 (14) 12 15 12 15 14 12 14 14 12 14

Gtrs. 5 & 6: w/ Rhy. Fig. 2

E5      A5   G5

Gtr. 8 tacet

E5      A5 G5      A5 C5      A5      G5      A5 B5

Be - cause I've lived, — how man - y times — do I have to die? —

*steady gliss.*

(14)



E5 B5 C5 A5 A#5 B5

Be-cause I stood here thir - teen times, — and I'm still — a -

End Rhy. Fig. 3

PM. ---| PM. ---| PM. ---| PM. ---| PM. ---| PM. ---| PM. ---|

9	7	7	7	9	7	7	7	9	4	5	3	3	3	5	3	3	3	5	5	2	0	0	0	2	0	0	0	2	2	3	3	3	3	3	4	4	4
7	7	7	7	7	7	7	7	7	2	3	3	3	3	3	3	3	3	3	3	0	0	0	0	0	0	0	0	0	0	1	1	1	1	1	2	2	2

Gr. 1: w/ Riff A (1 3/4 times)  
Gr. 5 & 6: w/ Rhy. Fig. 3

E5 B5 C5 C#5 C5 B5

live, — uh. — And I'm — still a - live. —

E5 B5 C5 C#5 D5

I can't get out. I can't jump out.

(I can't get out. I can't jump out.

E5 B5 C5 C#5

Too much to face. — Oh, I can't e - rase. —

Too much to face. Oh, I can't e -

C5 B5 E5 B5 C5

Thir - teen times — and it's been

rase.)

Asus2

A#5

B5

luck - y \_\_\_\_\_ for me. \_\_\_\_\_

Gtr. 1

let ring -----|

4 5 0 5 4 0

0

Gtrs. 5 & 6

P.M. -----| P.M. -----| P.M. -----|

2 0 0 0 2 0 0 0 2 2 3 3 3 3 3 3 4 4 4 4

0 0 0 0 0 0 0 0 0 1 1 1 1 1 1 2 2 2 2

Outro

E5

E5/C

E5/C#

Gtr. 7

9 5 6

Gtr. 1

let ring -----|

4 5 0 5 4 0 4 5 0 5 4 0 4 5 0 5 4 0

2 4 5 0 5 4 3 4 5 0 5 4 4 5 0 5 4 0

Gtrs. 5 & 6

2 0

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# GUITAR NOTATION LEGEND

Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: D A D E G  
open 3fr

Strings: high E A D G B E low

4th string, 2nd fret      1st & 2nd strings open, played together      open D chord

## Definitions for Special Guitar Notation

**HALF-STEP BEND:** Strike the note and bend up 1/2 step.

**WHOLE-STEP BEND:** Strike the note and bend up one step.

**GRACE NOTE BEND:** Strike the note and immediately bend up as indicated.

**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.

**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

**PRE-BEND:** Bend the note as indicated, then strike it.

**PRE-BEND AND RELEASE:** Bend the note as indicated. Strike it and release the bend back to the original note.

**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

**VIBRATO:** The string is vibrato by rapidly bending and releasing the note with the fretting hand.

**WIDE VIBRATO:** The pitch is varied to a greater degree by vibrating with the fretting hand.

**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

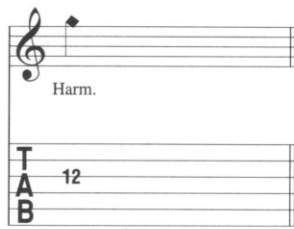
**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

**SHIFT SLIDE:** Same as legato slide, except the second note is struck.

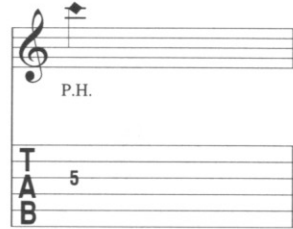
**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

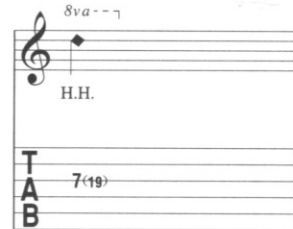
**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



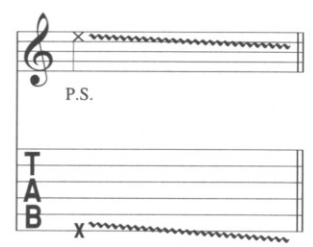
**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



**HARP HARMONIC:** The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



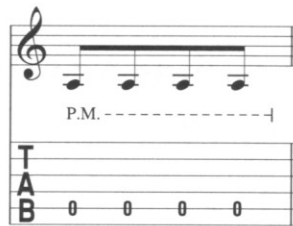
**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



**RAKE:** Drag the pick across the strings indicated with a single motion.



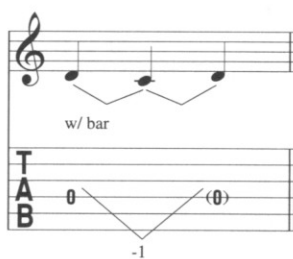
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



**ARPEGGIATE:** Play the notes of the chord indicated by quickly rolling them from bottom to top.



**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.



**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



## Additional Musical Definitions



(*accent*)

- Accentuate note (play it louder).



(*accent*)

- Accentuate note with great intensity.



(*staccato*)

- Play the note short.



- Downstroke



- Upstroke

**D.S. al Coda**

- Go back to the sign (§), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

**D.C. al Fine**

- Go back to the beginning of the song and play until the measure marked "Fine" (end).

**Rhy. Fig.**

- Label used to recall a recurring accompaniment pattern (usually chordal).

**Riff**

- Label used to recall composed, melodic lines (usually single notes) which recur.

**Fill**

- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

**Rhy. Fill**

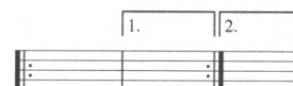
- A chordal version of a Fill.

**tacet**

- Instrument is silent (drops out).



- Repeat measures between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

**NOTE:** Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato) begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).